Bonhams

Post-War & Contemporary Art X Made in California

Los Angeles | September 25, 2024

Post-War & Contemporary Art X Made in California

Los Angeles I Wednesday, September 25, 2024 at 10am PDT

BONHAMS

7601 W. Sunset Boulevard
Los Angeles, California 90046
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SALE NUMBER

29508
Lots 1 - 118

AUCTION INFORMATION

Bonded pursuant to California Civil Code Sec. 1812.600;
Bond No. 57BSBGL0808

ILLUSTRATIONS

Front Cover: Lot 10,
© 2024 Kenny Scharf / Artists Rights Society (ARS), New York
Inside Front Cover: Lot 74
Inside Rear Cover: Lot 97
Back Cover: Lot 10,
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Opposite: Lot 45

SAN FRANCISCO PREVIEW

Thursday, September 12, 10am-5pm
Friday, September 13, 10am-5pm
Saturday, September 14, 12pm-5pm

LOS ANGELES PREVIEW

Saturday, September 21, 12pm-5pm
Sunday, September 22, 12pm-5pm
Monday, September 23, 10am-5pm
Tuesday, September 24, 10am-5pm

Expanded preview hours available by appointment.

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1
RICHARD ARTSCHWAGER (1923-2013)
Three Chairs and Table, 1974

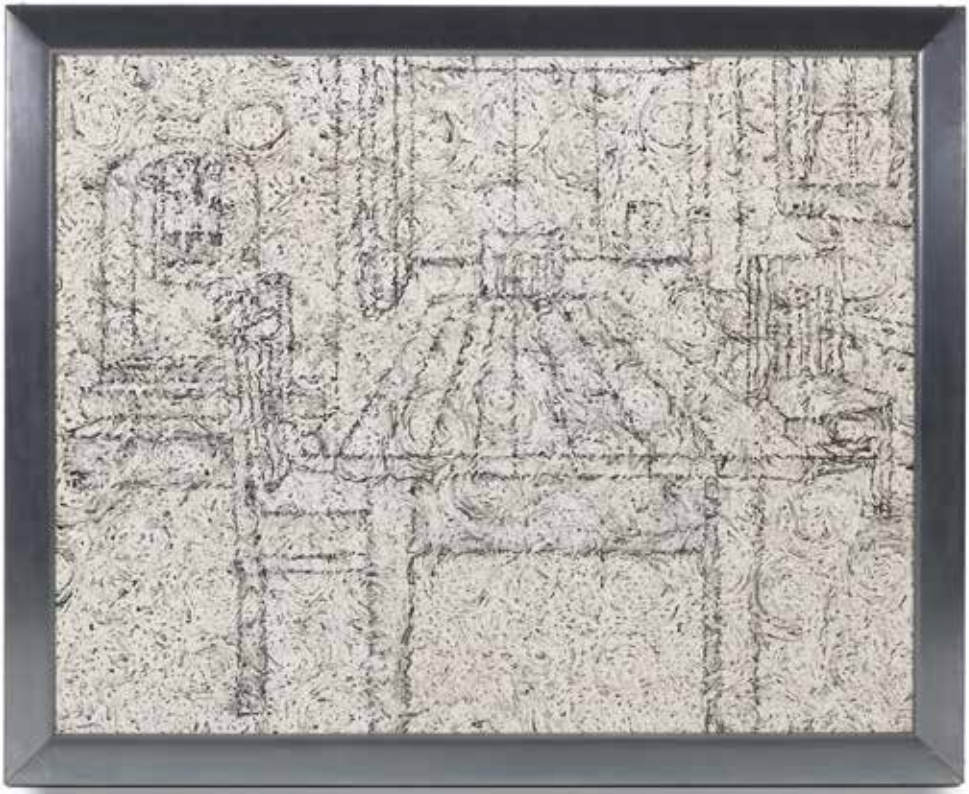
acrylic on Celotex in artist's frame

26 1/2 x 30 in. (59.7 x 76.2 cm.)
framed: 26 1/2 x 32 3/4 in. (67.3 x 83.2 cm.)

$20,000 - 40,000

Provenance
Daniel Weinberg Gallery, San Francisco
Acquired directly from the above by the present owner

Exhibited
San Francisco, Daniel Weinberg Gallery, *Richard Artschwager: Recent Paintings*, 1974



PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

2
ROLAND PETERSEN (B. 1926)
Picnic Tables with Two Parasols (September Luncheon), circa 1967

titled and inscribed 'Picnic Tables with Two Parasols' (on the stretcher)
oil and Rhoplex on canvas

60 x 68 1/4 in.
152.4 x 175.9 cm.

$60,000 - 80,000

Provenance
Private Collection
Acquired by descent from the above by the present owner

Detail

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

3
ROLAND PETERSEN (B. 1926)
Girl with Hat, 1969

signed and dated 'Roland Petersen 1969' (lower left);
titled and inscribed 'Girl with Hat' (on the stretcher)
oil and Rhoplex on canvas

24 1/4 x 18 in.
61.6 x 45.7 cm.

$12,000 - 18,000

Provenance
Adele Bednarz Galleries, Los Angeles
Private Collection (likely acquired from the above)
Acquired by descent from the above by the present owner

1969

VIOLA FREY

Reclining Woman, Hand Outstretched, 2002

Lot 4

"Frey wants to bring the inside out and the outside in. In sculpture, this means allowing the surface to dissolve between vagaries of what the three-dimensional object resists making visible."
-Bill Berkson (ArtForum, March 1988, Vol. 26, No. 7, p. 146)

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

4 W
VIOLA FREY (1933-2004)
Reclining Woman, Hand Outstretched, 2002

glazed ceramic, in 16 parts

29 1/2 x 101 1/2 x 51 in.
73.7 x 256.5 x 129.5 cm.

This work is registered with the Artists' Legacy Foundation as number VF-1118CLS.

$70,000 - 100,000

Provenance
Nancy Hoffman Gallery, New York
Acquired directly from the above by the present owner

Exhibited
New York, Nancy Hoffman Gallery, *Viola Frey*, 21 September-26 October 2002

Alternate View

5 W

JIM DINE (B. 1935)
Chainsaw Venus, 1990

incised with the artist's name, the foundry's mark, numbered and dated 'Jim Dine © 1990 6/6 Walla Walla' (lower edge)
bronze with green patina

76 3/4 x 23 1/2 x 22 in.
195 x 67 x 56 cm.

This work is number six from an edition of six.

$80,000 - 120,000

Provenance
Pace Wildenstein Gallery, New York
Acquired directly from the above by the present owner in 1999

Exhibited
Salzburg, Galerie Thaddaeus Ropac, *Die Muse: Transforming the Image of Women in Contemporary Art*, 24 June-31 August 1995 (traveled to Paris, Galerie Thaddaeus Ropac, *The Muse?: Transforming the Image of Women in Contemporary Art*, 26 September-18 November 1996), exh. cat., p. 48, fig. 11, another example illustrated
Lausanne, Switzerland, Galerie Alice Pauli, *Jim Dine*, 6 March-9 May 1992, another example exhibited
New York, Pace Gallery, *Jim Dine: New Paintings and Sculpture*, 21 September-26 October 1991, another example exhibited

Literature
Arne Glimcher, *50 Years at Pace*, New York: Pace Gallery, 2010, p. 147, another example illustrated
Luc Debraine, "Dine, peintre sentimental mais hargneux," *Le Nouveau Quotidien*, 11 March 1992, another example illustrated
Nicole Kuntz, "Mystères de Jim Dine," *Journal de Genève et Gazette de Lausanne*, 10 March 1992, another example illustrated
Martin Friedman, interviewer, *Jim Dine: New Paintings and Sculpture*, New York: Pace Gallery, 1991, pp. 8, 49, 62, another example illustrated

Alternate View

6
JIM DINE (B. 1935)
Lady and a Shovel, 1983

incised with the foundry's mark, numbered and dated '4/9 1983 © Walla Walla' (on the underside)
cast bronze with greenish-brown patina

24 1/2 x 15 3/4 x 15 3/4 in.
62.2 x 40 x 40 cm.

This work is number four from an edition of nine, plus two artist's proofs.

$8,000 - 12,000

Provenance
The Pace Gallery, New York
Private Collection Sale: Christie's New York, *Open House*, 30 June 2008, lot 152
Leslie Sacks Gallery, Santa Monica
Acquired directly from the above by the present owner

Exhibited
New York, The Pace Gallery, *Jim Dine: Sculpture and Drawings*, 17 February-17 March 1984, another example exhibited, exh. cat., p. 27, illustrated
London, Waddington Graphics, *Jim Dine*, 7-31 March 1984, another example exhibited, exh. cat., p. 4, no.2, illustrated
Burlington, Vermont, Robert Hull Fleming Museum, *Contemporary Artists in Vermont*, 25 September-31 December 1984, another example exhibited
New York, Queens Museum, *Classical Myth and Imagery in Contemporary Art*, 16 April–29 May 1988, another example exhibited
Venice, Galleria d'Arte Moderna Ca' Pesaro, *Jim Dine: Paintings, Sculpture, Drawings, Prints, 1959-1987*, 3 September-6 November 1988, another example exhibited, exh. cat., p. 97, no.59, illustrated
Tokyo, Isetan Museum, *Jim Dine*, 25 October–20 November 1990, another example exhibited (traveled to Osaka, Museum of Art, 26 February–13 March 1991), exh. cat., p.54, no.26, illustrated
Borås, Sweden, Borås Konstmuseum, *Jim Dine: Paintings, Drawings and Sculpture 1973–1993*, 6 November 1993–20 February 1994 (traveled to Budapest, Ludwig Museum, 17 March–5 June 1994; Nice, Musée d'Art Moderne et d'Art Contemporain, 1 July–25 September 1994), another example exhibited, exh. cat., no. 18, illustrated
Savannah, Georgia, Savannah College of Art and Design, *Jim Dine: The Iconic Object*, 19 March–21 April 1996, another example exhibited (traveled to Atlanta, Heath Gallery, Inc., *Jim Dine: Icons of One*, 4-31 1996), exh. cat., illustrated
Trieste, Italy, Civico Museo Revoltella, Galleria d'arte moderna, *Jim Dine's Venus*, 12 July-13 October 1996, another example exhibited, exh. cat., p. 25, illustrated
Jim Dine: The Body and its Metaphors, organized by Art Life Ltd., Tokyo (traveled to Miyagi, Miyagi Prefectural Museum, 14 September–13 October 1996; Sapporo, Hokkaido, Museum of Contemporary Art, 2 November 1996–12 January 1997; Kagawa, Marugame Genichiro-Inokuma Museum of Contemporary Art, 12 April–8 June 1997; Fukushima, Koriyama City Museum of Art, 21 June–20 July 1997; Gifu, Gifu Prefectural Museum, 25 July–24 August 1997), another example exhibited, exh. cat., p. 69, no. 38, illustrated
Paris, Musée du Louvre, *Jim Dine: D'apres l'Antique*, 16 October 2000–15 January 2001, another example exhibited
Grand Rapids, Michigan, Frederik Meijer Gardens & Sculpture Park, *Jim Dine: Sculpture*, 28 January-8 May 2011 (traveled to Athens, Ohio, Kennedy Museum of Art, Ohio University, *Jim Dine: Sculpture and Large Prints*, 8 July-27 November 2011), another example exhibited, exh. cat., illustrated

Literature
Jean Feinberg, *Jim Dine*, New York: Abbeville Press, 1995, p. 78, no. 73, illustrated
Marco Livingstone, *Jim Dine: The Alchemy of Images*, New York: Monacelli Press, 1998, p. 188, illustrated

PROPERTY FROM A PRIVATE CALIFORNIA COLLECTION

7
JIM DINE (B. 1935)
The Beatles: Group of Five Works on Paper, 1968

John, Paul, George, and Ringo, 1968
signed and dated 'Jim Dine 1968' (lower left)
graphite and watercolor with pochoir on vellum
16 7/8 x 13 7/8 in.
42.3 x 35.3 cm.

John, 1968
signed and dated 'Jim Dine 1968' (lower left)
graphite and watercolor with pochoir on vellum
16 7/8 x 13 7/8 in.
42.3 x 35.3 cm.

Paul, 1968
signed and dated 'Jim Dine 1968' (lower left)
graphite and watercolor with pochoir on vellum
16 7/8 x 13 7/8 in.
42.3 x 35.3 cm.

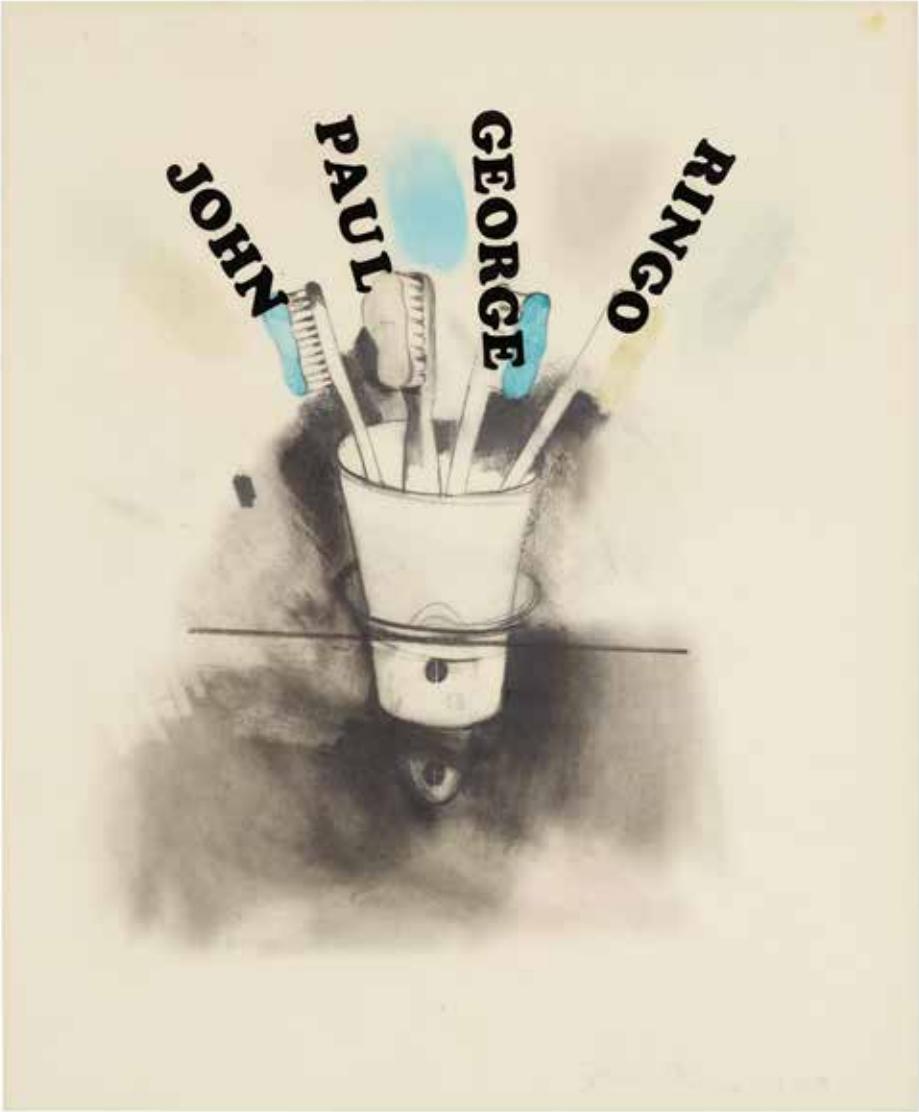
George, 1968
signed and dated 'Jim Dine 1968' (lower left)
graphite and watercolor with pochoir on vellum
16 7/8 x 13 7/8 in.
42.3 x 35.3 cm.

Ringo, 1968
signed and dated 'Jim Dine 1968' (lower left)
graphite and watercolor with pochoir on vellum
16 7/8 x 13 7/8 in.
42.3 x 35.3 cm.

$20,000 - 40,000

Provenance
Capitol Records Collection (acquired from the artist through the Robert Fraiser Gallery, London as a commission for an approved but unrealized Beatles album project)
Collection of Mr. and Mrs. Salvatore Iannucci, Los Angeles
(acquired directly from the above in 1973)
Sale: Bonhams & Butterfields, Los Angeles, *Modern, Contemporary and Latin American Art*, 17 November 2009, lot 1118
Acquired from the above sale by the present owner

Literature
David Ng, "Unused Beatles album artwork by Jim Dine up for sale," *Los Angeles Times*, 11 November 2009, illustrated
Joe Bosso, "Beatles unused Jim Dine album artwork for sale," *MusicRadar*, 12 November 2009, illustrated


RINGO
GEORGE
PAUL
JOHN

"Western art is built on the biographical passion of one artist for another."

-Jim Dine

Made for an approved, but ultimately unrealized Beatles multi-album project in 1968, the present lot is an extraordinary piece of art and music history. Created by one of the 20th century's most iconic artists for the 20th century's most famous music group, these works were created for a 4-album (LP) compilation set of previously released Beatles songs, as suggested by their US manufacturer and distributor, Capitol Records. One of the five artworks (*John, Paul, George, and Ringo*) was to be the cover art for the 4-LP jacket, and the other four individually named artworks were to decorate and identify each individual album sleeve within the set. John Lennon, Paul McCartney, George Harrison, and Ringo Starr were each to select their own favorite Beatles tracks, adding spoken dialogue as to why they considered each selection a favorite. Executed during a transitionary time in the group's history, the project did not move forward despite its public announcement and press coverage. Former President of Capitol Records, Salvatore Iannucci, purchased the artworks from the company in 1973 and they remained in his collection for nearly 40 years.

Much like the Beatles, Jim Dine's rise to fame was stellar with incredible visibility, particularly in the 1960s. Dine's celebrity and ambivalent relationship with Pop Art solidified the artist as the perfect choice to execute the images for one of the most exciting Beatles projects to date. In each composition, Dine juxtaposes stardom with an intimate and everyday ritual, in turn obscuring the boundary between the extraordinary and the ordinary yielding a twofold effect: one that delineates the Beatles' significance as a household name (made clear by the use of only the group's first names assigned to each toothbrush); and another which humanizes the Beatles' stardom by associating it with the quotidian. Yet, the unifying force between these two ends is the idea of ritual, which in itself is a fundamental tenant of Dine's own artistic process.

Jim Dine is a draftsman at heart who reveres working on paper. The present lot demonstrates Dine's artistic genius and encapsulates a steadfast exploration of his subject, everyday objects, as a

means of understanding the human psyche. Recurring symbols for biography and autobiography in Dine's practice (including iconic bathrobes, hearts, tools, and toothbrushes) are not only about elevating the objects of everyday life but also the blurred boundary between process and product, consequently imbuing each work with a deep sense of self. The sense of self Jim Dine relays in the present lot are those of four of the most culturally significant figures of modern times whose legacy grows with every discovery. As with the revelations into the group's working process in the recent *Let It Be* documentary, these Jim Dine drawings, illuminate a significant moment in art and music history.

HENDRIX PLANS OWN ALBERT HALL CONCERT

BEATLES CHOICE-ON LP

NEW STATUS SINGLE

POP HONOURS

JONES FOR TV

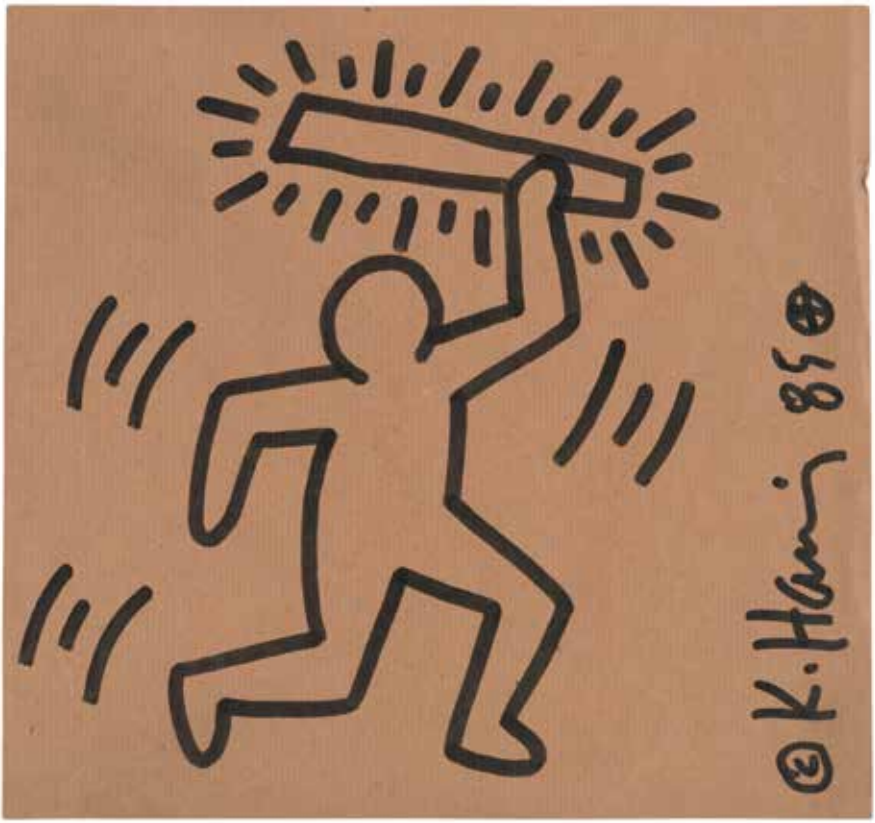
PETER WELL

ANGEL SOLO LP

WEMBLEY FESTIVAL

British music publication *Melody Make*r announces the Beatles' 4-album (LP) compilation set in their January 11th, 1969, edition.

In the last 10 years alone, Jim Dine has been the subject of nearly 40 solo exhibitions. His work is included in several significant public collections including the Museum of Modern Art, New York; Brooklyn Museum, Brooklyn; the Art Institute of Chicago, Chicago; Centre Georges Pompidou, Paris; Metropolitan Museum of Art, New York; Minneapolis Institute of Arts, Minneapolis; Tate Gallery, London; Tokyo Metropolitan Art Museum, Tokyo; Whitney Museum of American Art, New York, among many others. At age 88, the tireless and incomparably prolific Jim Dine continues to break boundaries, having just completed a very large exhibition at the 2024 Venice Biennale.



8
KEITH HARING (1958-1990)
Untitled, 1985

signed, inscribed and dated '© K. Haring 85' (right edge)
felt-tip pen on paper

10 3/4 x 11 1/2 in.
27.5 x 29.4 cm.

$12,000 - 18,000

Provenance
Ron Morris Collection, Philadelphia
Michael Petronko Gallery, New York
Private Collection, New Jersey (acquired from the above in 2014)
Acquired by descent from the above by the present owner

9
KEITH HARING (1958-1990)
Untitled, *circa* 1985

signed 'K. Haring' (right edge)
felt-tip pen on paper

7 1/2 x 7 1/4 in.
19.1 x 18.4 cm.

$8,000 - 12,000

Provenance
Michael Petronko Gallery, New York
Private Collection, New Jersey (acquired from the above in 2014)
Acquired by descent from the above by the present owner

10 W
KENNY SCHARF (B. 1958)
Luxing, 2021

signed, titled twice in English and Chinese characters
and dated 'Scharf '21 LUXING' (on the reverse)
oil, acrylic and spray paint on canvas

60 x 210 in.
152.4 x 304.8 cm.

$400,000 - 600,000

Provenance
Acquired directly from the artist by the present owner

In Kenny Scharf's monumental painting *Luxing*, his iconic Pop Surrealist characters race across the galaxy in explosions of bright color and sparkling expressions. A pioneer of street art and California native, Scharf rose to fame alongside his close friends Keith Haring and Jean-Michel Basquiat in New York's 1980s East Village art scene. Drawing his inspiration from '60s Americana, Scharf reimagines cartoons and advertisements from his childhood, weaving them into Boschian compositions with humor and an underlying subversive edge. Reminiscent of his iconic 1985 Whitney Biennial submission, *When the Worlds Collide*, the present lot features the raw energy of a fugitive painter, cartoonish retro-futurist creatures, and a melding of the styles of Surrealism, Pop Art, and Abstraction in a mature style that balances these elements flawlessly within the composition. In a 1984 Artforum review of Scharf's historic exhibition at the Tony Shafrazi Gallery, Glenn O'Brien proclaimed, "Kenny Scharf is the true heir of Surrealism" (ArtForum, March 1985, Vol. 23, No. 7, p. 92).When standing in front of *Luxing*, one cannot deny the truth of O'Brien's words.

Installation view: Kenny Scharf, *When the Worlds Collide*, 1984. Whitney Museum of American Art, New York; purchase, with funds from Edward R. Downe, Jr. and Eric Fischl.
© 2024 Kenny Scharf/Artists Rights Society (ARS), New York.

"There's a million definitions of being an artist but I really like to see the artist's hand. Not only in what I do, but when I look at other artists' work, I really respond to the emotion and the energy that comes from the line or the mark the individual makes."

-Kenny Scharf

11
KENNY SCHARF (B. 1958)
Bravia Sony Suno, 2021

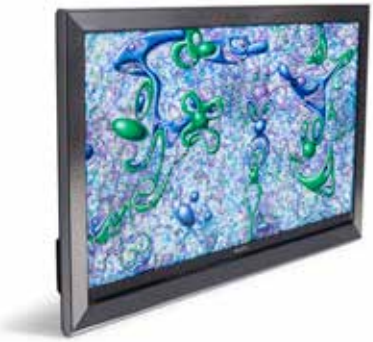
signed, titled and dated
'Bravia Sony Suno K Scharf '21' (on the reverse)
oil on Sony flat screen TV

32 1/2 x 50 x 5 in.
82.6 x 127 x 12.7 cm.

$50,000 - 70,000

Provenance
TOTAH, New York
Private Collection, New York (acquired from the above in 2021)
Acquired from the above by the present owner

Exhibited
New York, TOTAH, *ADAA: The Art Show 2021*,
3-21 November 2021



Alternate View

SONY

12
RICHARD HAMBLETON (1952-2017)
_ _ _ _, 1994

signed and dated 'R. Hambleton 1994' (on the overlap);
signed again, titled and dated again '"_ _ _ _"
Hambleton 1994' (on the reverse)
oil, gold leaf and tinted varnish on canvas on board

14 1/8 x 39 5/8 in.
35.9 x 100.7 cm.

$12,000 - 18,000

Provenance
Acquired directly from the artist by the present owner

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

13
ED RUSCHA (B. 1937)
Various Plastics, 1979

signed, titled and dated '"VARIOUS PLASTICS" EDWARD RUSCHA 1979'
(on the stretcher)
oil on canvas

21 7/8 x 80 in.
55.5 x 203.1 cm.

$400,000 - 600,000

Provenance
Malinda Wyatt Gallery, Venice, CA
Eugene and Maxine Rosenfeld Collection, Los Angeles
Malinda Wyatt Gallery, Venice, CA
Galerie Georges Lavrov, Paris
Acquired directly from the above by the present owner in 1990

Exhibited
Seattle, Richard Hines Gallery, *Ed Ruscha: New Works*, 1979
Albuquerque, Albuquerque Museum, *Reflections of Realism*, 1979, n.p., illustrated in color
Atlanta, High Museum of Art, *Contemporary Art in Southern California*, 1980

Literature
Richard D. Marshall, *Ed Ruscha*, London and New York: Phaidon Press, 2003, p. 188, illustrated in color
Robert Dean, *Ed Ruscha: Catalogue Raisonné of the Paintings, Volume Two 1971-1982*, Göttingen: Gagosian and Steidl, 2005, p. 245, n. P1979.03, illustrated in color

Ed Ruscha is widely acknowledged as a Contemporary Master, whose prominence in and impact on the 20th and 21st Century art world of Los Angeles cannot be understated. The present lot represents an extraordinary combination of the characteristics that have made his career so impressive. *Various Plastics* (1979) celebrates Ruscha's steadfast environmental inspiration which arguably began with his 1968 painting of the Hollywood sign, one of the most iconic and recognizable images of his career. Following this seminal work, he revisited the vast horizontal composition in hues of orange, gold and red in a series of paintings that includes the present lot. As prescient as it is beautiful, *Various Plastics* beautifully depicts Ruscha's wink at the cause of LA's magnificent sunset views in his iconic use of words as subjects.

Born in 1937 in Omaha, Nebraska, Ruscha was raised in Oklahoma City and developed an early interest in mass printed matter through his exposure to comics, magazines and even stamps. In 1956 he relocated to Los Angeles to study at the Chouinard Art Institute where he initially focused on subjects like graphic design, typography and advertising before ultimately pivoting to painting. Los Angeles became a city that would profoundly influence Ruscha's work along with scenes of Route 66, the path he traveled on from Oklahoma to the West Coast.

With his distinctive blend of *Pop Art* and *Conceptualism*, Ed Ruscha rose to prominence in the 1960s. His subject matter often focuses on the urban landscape, utilizing clean lines, bold colors, and a minimalist aesthetic. Throughout his career, Ruscha maintained a fascination with language, integrating words and phrases into his compositions in unexpected ways. This interplay between text and image became a hallmark of his oeuvre. The 1970s marked a significant period in the career of Ed Ruscha. Building on the foundation he laid in the 1960s, he continued to push the boundaries with his innovative use of materials and conceptual approach.

One of the key themes of Ruscha's work in the 1970s was a deepening engagement with his environment. Ruscha's fascination with the sprawling cityscape of Los Angeles, where he was based, became increasingly pronounced. He captured the city's signs, billboards and architectural elements with a precision that bordered on photographic realism.

Ruscha's conceptual approach and innovative techniques continue to influence creators today and shape the trajectory of modern art. Ruscha has been the subject of major exhibitions at many noteworthy museums and galleries in Los Angeles, throughout the United States and abroad. In September 2023, the Museum of Modern Art, New York opened a retrospective titled 'ED RUSCHA / NOW THEN' (which is now on view at the Los Angeles County Museum of Art through October 6th, 2024). This survey is the most comprehensive exhibition of Ruscha's career, cementing his legacy as a pioneering figure in American art who remains influential and widely celebrated.

YOUR SILICONES

YOUR POLYESTER

YOUR URETHANES

14 W
JOE GOODE (B. 1937)
Untitled (from the *Vandalism* series), 1975

oil on torn canvas on board

24 x 90 in.
61 x 228.6 cm.

$40,000 - 60,000

Provenance
Nicholas Wilder Gallery, Los Angeles
Private Collection
Acquired directly from the above by the present owner

Exhibited
New York, Visual Arts Museum, *Four Los Angeles Artists: Joe Goode, Llyn Foulkes, Douglas Wheeler, Alexis Smith*, 14 April-16 May 1975 (traveled to Washington, D.C., Corcoran Gallery of Art, 30 May-29 June 1975)

Detail

15
FREDERICK HAMMERSLEY (1919-2009)
On red, 1958

incised with the artist's signature and dated 'HAMMERSLEY 58' (lower right); signed again and dated again 'F Hammersley 1958' (on the reverse)
oil on canvas

20 x 20 in.
50.8 x 50.8 cm.

$30,000 - 50,000

Provenance
Private Collection, San Antonio, TX
L.A. Louver, Venice, CA
Acquired directly from the above by the present owner in 2013

Exhibited
Venice, CA, L.A. Louver, *Red*, 25 October-29 December 2023

PROPERTY FROM A PRIVATE COLLECTION, RANCHO SANTA FE

16
FREDERICK HAMMERSLEY (1919-2009)
Leap of faith, #10 1992

incised with with artist's signature and dated 'Hammersley 1992' (lower right); titled and dated again 'Leap of faith #10, 1992 29 Oct'
(on a label affixed to the reverse)
oil on rag paper mounted on linen on wood in artist's frame

12 x 9 3/4 in. (30.5 x 4.8 cm.)
framed: 15 5/8 x 13 5/8 in. (39.7 x 34.6 cm.)

$15,000 - 20,000

Provenance
Owings-Dewey Fine Art, Santa Fe
Richard Levy Gallery, Albuquerque
Acquired directly from the above by the present owner

Exhibited
Albuquerque, Richard Levy Gallery, *Organically grown*, July 2001

PROPERTY FROM A PRIVATE COLLECTION, RANCHO SANTA FE

17
FREDERICK HAMMERSLEY (1919-2009)
Rhyme & reason, #5 1992

incised with the artist's signature and dated 'F. Hammersley 1992' (lower left); titled and dated again 'Rhyme + reason #5 1992' (on a label affixed to the reverse)
oil on linen mounted on wood in artist's frame

9 x 12 in. (22.9 x 30.5 cm.)
framed: 12 5/8 in. x 15 5/8 in. (32.1 x 39.7 cm.)

$15,000 - 20,000

Provenance
Charlotte Jackson Fine Art, Inc., Santa Fe
Richard Levy Gallery, Albuquerque
Acquired directly from the above by the present owner

Exhibited
Albuquerque, Richard Levy Gallery, *Organically grown*, July 2001

PROPERTY FROM THE ESTATE OF DON BONAR

18
KARL STANLEY BENJAMIN (1925-2012)
FS #15, 1962

signed with the artist's initials and dated 'KB62' (lower right);
stamped twice with the artist's name and titled 'FS #15 KARL BENJAMIN' (on the stretcher)
oil on canvas

42 x 36 in.
106.7 x 91.4 cm.

Louis Stern has confirmed the authenticity of this work. It is included in the catalogue raisonné of the paintings of Karl Benjamin as Catalog #860.

$20,000 - 30,000

Provenance
Esther Robles Gallery, Los Angeles
Acquired directly from the above by the present owner in 1964

Exhibited
Esther Robles Gallery, Los Angeles, *circa* 1964

"Painting is about the beauty of space and the power of containment."
– Sam Francis

19
SAM FRANCIS (1923-1994)
Untitled (SFP94-141), 1994

stamped with *The Sam Francis Estate* stamp (on the reverse);
inscribed 'SFP94-141' (on the overlap); dated '8-07-94' (on the stretcher)
acrylic on canvas

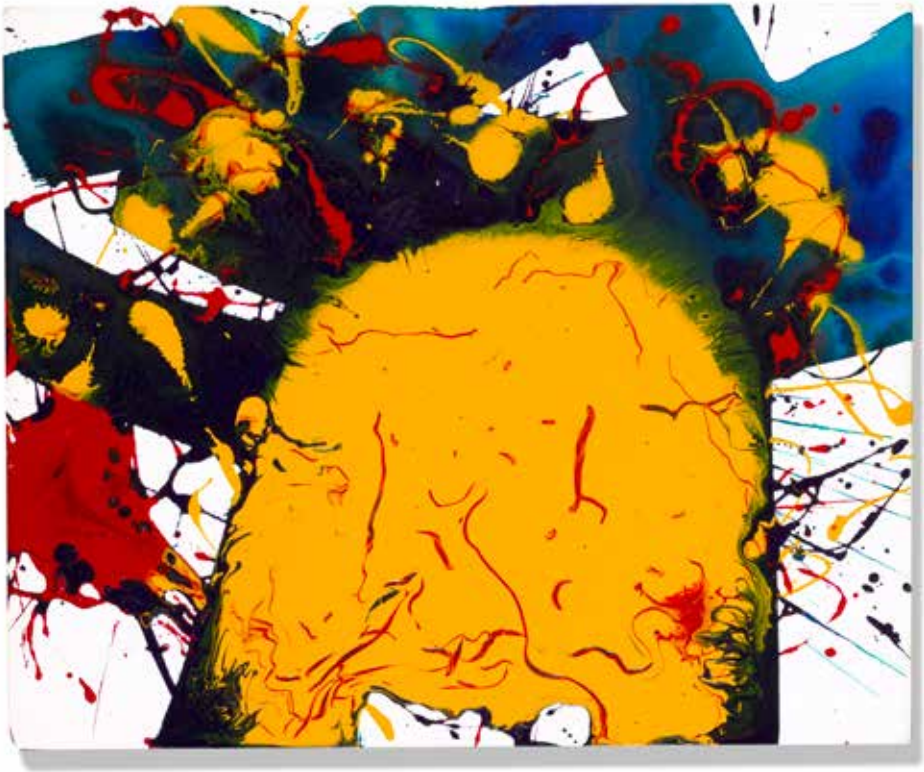
18 x 22 in.
45.7 x 55.9 cm.

$60,000 - 80,000

Provenance
Estate of the artist, California
Galleri Faurschou, Copenhagen
Private Collection, Denmark
Martin Lawrence Galleries, New York
Acquired directly from the above by the present owner in 2017

Literature
Debra Burchett-Lere, *Sam Francis: Unique Works on Paper and Expanded Version of Canvas and Panel Paintings from the online Catalogue Raisonné Project*, n. SFP94-141, illustrated in color on DVD I

Exhibited
Los Angeles, Los Angeles County Museum of Art, *Sam Francis: The Last Works*, 1995
Copenhagen, Galleri Faurschou, *Sam Francis: The Last Works*, 1999, pp.12-13, illustrated in black and white
Los Angeles, Jonathan Novak Contemporary Art, *Sam Francis: The Last Works*, 2011-2012
New York, Martin Lawrence Galleries, *Sam Francis: The Last Works*, 2012



20
SAM FRANCIS (1923-1994)
Untitled (SF73-637; SF73-153), 1973

signed, dedicated and dated 'Sam Francis for Danny from Sam Happy Birthday Danny 1988' and inscribed in another hand 'LA 73-153' (on the reverse); inscribed again in another hand 'SF73-637' (on the reverse of the frame)
acrylic on paper

8 3/4 x 6 3/8 in.
22.3 x 16 cm.

$15,000 - 20,000

Provenance
Private Collection (acquired directly from the artist)
Sale: Christie's New York, *Contemporary Art (Part II)*, 10 November 1993, lot 146
Private Collection, San Francisco
Acquired from the above by the present owner in *circa* 2000

Exhibited
Van Nuys, Los Angeles Valley College, *Sam Francis: Gouaches from 1949 to 1975*, 27 October–20 November 1975, exh. brochure

Literature
Debra Burchett-Lere, *Sam Francis: Unique Works on Paper and Expanded Version of Canvas and Panel Paintings from the online Catalogue Raisonné Project*, n. SF73-637; SF73-153, illustrated in color

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ROBERT ROACH

21
SAM FRANCIS (1923-1994)
Self Portrait (SF74-164; SFT74-164), 1974

signed 'Sam Francis'; stamped with the *Sam Francis Estate* stamp; inscribed in another hand 'DD-28 FP5 SFT74-164 Tokyo 6' (on the reverse)
acrylic on paper

29 3/4 x 22 1/8 in.
75.6 x 56.2 cm.

$8,000 - 12,000

Provenance
Sam Francis Estate
Manny Silverman Gallery, Los Angeles
Private Collection (acquired directly from the above)
Acquired directly from the above by the present owner

Exhibited
Los Angeles, Frank Perls Gallery, *Sam Francis*, March 1975
Bern, Switzerland, Galerie Kornfeld and Klipstein, *Sam Francis: Self-Portraits*, October-November 1955, exh. cat., n.p., no.6, illustrated in color
Madrid, Sala de las Alhajas, Fundación Caja de Madrid, *Sam Francis: Elemento y arquetipos*, 26 April-23 June 1997, exh. cat., n.p., illustrated in color
Las Vegas, Las Vegas Art Museum, *Sam Francis: Remaking the World*, 7 March-21 April 2002, exh. cat., p. 10, illustrated in color

Literature
Debra Burchett-Lere, *Sam Francis: Unique Works on Paper and Expanded Version of Canvas and Panel Paintings from the online Catalogue Raisonné Project*, n. SF74-164; SFT74-164, illustrated in color

22
SAM FRANCIS (1923-1994)
Untitled (SF85-434), 1985

signed and dedicated 'Sam Francis for Connie love from Sam' and dated in another hand '1985' (on the reverse)
acrylic on paper

24 1/8 x 17 in.
61.3 x 43.2 cm.

$10,000 - 15,000

Provenance
Collection of Connie and Dan Lembark, Los Angeles
Andre Emmerich Gallery, New York
Sale: Sotheby's New York, *Contemporary Art Part II*, 11 November 1993, lot 314
Private Collection, New Mexico
Acquired by descent from the above by the present owner in 2012

Literature
Debra Burchett-Lere, *Sam Francis: Unique Works on Paper and Expanded Version of Canvas and Panel Paintings from the online Catalogue Raisonné Project*, n. SF85-434, illustrated in color

23
SAM FRANCIS (1923-1994)
Untitled (SF70-749; SF70-155), 1970

signed, inscribed and dated 'Sam Francis 1970 Tokyo'; stamped with the *Sam Francis Estate* stamp; inscribed in another hand 'SF70-749 SF70-155' (on the reverse)
ink on paper

11 x 14 in.
27.9 x 35.6 cm.

$8,000 - 12,000

Provenance
Sam Francis Foundation, California
Robert Green Fine Arts, Mill Valley
Acquired directly from the above by the present owner

Exhibited
Ludwigsburg, Germany, Kunstverein Ludwigsburg, *Sam Francis: The Shadow of Colors: Aquarelle und Gouachen, 1948–1984*, 30 April–18 June 1995 (traveled to Humlebaek, Denmark, Louisiana Museum of Modern Art, 3 August-29 October 1995; Chemnitz, Germany, Städtische Kunstsammlungen Chemnitz, 7 January–29 February 1996), exh. cat., pp. 94-95, illustrated

Literature
Burchett-Lere, Debra, Ed., *Sam Francis: Unique Works on Paper and Expanded Version of Canvas and Panel Paintings from the online Catalogue Raisonné Project*, included as number SF70-749; SF70-155, illustrated

24 W
RONALD DAVIS (B. 1937)
Cuffs, 1969

polyester resin and fiberglass, in two parts

Each: 43 x 90 in. (109.2 x 228.6 cm.)
Overall: 93 x 90 in. (236.2 x 228.6 cm.)

$20,000 - 40,000

Provenance
The Collection of Andy Williams (acquired directly from the artist)
Acquired by descent from the above by the present owner in 2012

Exhibited
New York, Leo Castelli, 1969

PROPERTY FROM THE COLLECTION OF TIMOTHEA STEWART

25
MARY CORSE (B. 1945)
Untitled, 1976

glitter on aluminum

12 x 12 in.
30.5 x 30.5 cm.

$18,000 - 25,000

Provenance
Acquired directly from the artist by the present owner

26
KEN PRICE (1935-2012)
C. Violet, 1963

fired and painted ceramic on wooden base

ceramic: 9 3/4 x 8 1/2 x 8 in. (24.8 x 21.6 x 20.3 cm.)
overall:13 x 12 x 10 in. (33 x 30.5 x 25.4 cm.)

$130,000 - 180,000

Provenance
Private Collection (acquired directly from the artist)
Acquired directly from the above by the present owner in 1994

"What's inside the viewer seems to be just as important as what the work is."

-Ken Price

One of California's most celebrated sculptors and artists is undoubtedly Ken Price. A maverick of his craft, Price's sculptures have captivated viewers for decades and remain an essential facet of California's rich artistic history. Blurring the boundary between function and aesthetics, Price created works that defied traditional ceramic conventions to propel the medium to new heights.

The present lot, *C. Violet*, demonstrates Price's unparalleled ability to consider the mysterious yet marvelous relationships between nature and craft to result in hard-to-describe but equally awe-inspiring works. *C. Violet* is a rare sculpture from the artist's important egg-shape explorations of the early 1960's that cemented Price's distinct artistic language and remains one of his most celebrated bodies of work.

Acting as a throughline of continuity across varying periods of the artist's career, holes and openings are a main character in Price's visual vernacular amongst different combinations of texture, shape, and color. As seen in *C. Violet*, the dynamic green colored openings make way for crawling forms to emerge, pointing to Price's humorous undertones and subversive perspective. As Phyllis Tuchman writes, "From one vantage point you might think you're looking at something that is decidedly abstract. However, when you move to another spot, you might recognize something that seems referential. But, in the end, it's like searching for images in clouds" (*Color me Sculpture* in *Ken Price Sculpture: A Retrospective*, Los Angeles County Museum of Art, DelMonico Books; Prestel, p. 171).

Larry Bell, Billy Al Bengston, and Ken Price outside Hotel Caesars in Tijuana, Mexico, 1968. Image courtesy of Larry Bell.

27
BILLY AL BENGSTON (1934-2022)
Untitled, 1974

signed and dated 'Bengston 1974' (lower center)
graphite and watercolor on paper

10 1/2 x 10 1/2 in.
26.7 x 26.7 cm.

$3,000 - 5,000

Provenance
Karl Bornstein Gallery, Santa Monica
Acquired directly from the above by the present owner in *circa* 1975

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

28
FLETCHER BENTON (1931-2019)
Cologne Construct, Relief, Variations 1A, 1996

incised with the artist's signature and name and dated 'FLETCHER BENTON Fletcher Benton 1996' (lower right)
Corten and mild steel with patina and lacquer

17 7/8 x 17 7/8 x 2 1/2 in.
45.4 x 45.4 x 6.4 cm.

$2,000 - 4,000

Provenance
Gift of Fletcher Benton III and Ashlie Benton to The Fine Arts Museums of San Francisco, M. H. De Young Memorial Museum, San Francisco in 1996

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

29
FLETCHER BENTON (1931-2019)
Cologne Construct, Relief, Variations 2A, 1996

incised with the artist's signature and name and dated 'FLETCHER BENTON Fletcher Benton 1996' (lower right)
Corten and mild steel with patina and lacquer

17 7/8 x 17 7/8 x 2 1/2 in.
45.4 x 45.4 x 6.4 cm.

$2,000 - 4,000

Provenance
Gift of Fletcher Benton III and Ashlie Benton to The Fine Arts Museums of San Francisco, M. H. De Young Memorial Museum, San Francisco in 1996

30 W
GUY DILL (B. 1946)
Untitled, *circa* 2010

signed 'G. Dill' (on the base)
patinated bronze

98 x 46 x 36 in.
248.9 x 116.8 x 91.4 cm.

$10,000 - 15,000

Provenance
Acquired directly from the artist by the present owner in *circa* 2010

PROPERTY SOLD TO BENEFIT THE SAN FRANCISCO ART DEALERS ASSOCIATION

31
CHARLES GINNEVER (1931-2019)
Maquette for Kitsune, 1985

signed with the artist's initials and dated 'c.g. 85.' (on an interior facing element)
hand-welded steel

9 1/2 x 22 x 10 in.
24.1 x 55.9 x 25.4 cm.

This work is from the edition of two, plus one artist's proof.

$3,000 - 5,000

Provenance
Art Exchange Gallery, San Francisco
Acquired from the above by the present owner

Literature
Mary Maggini and Charles Ginnever, *Charles Ginnever: Didymous, Ibis, Kitsune, Python, Zeus II*, Runnymede Sculpture Farm, 1993, another version illustrated

Alternate View

PROPERTY SOLD TO BENEFIT THE SAN FRANCISCO ART DEALERS ASSOCIATION

32
MARK DI SUVERO (b. 1933)
Don Ron Quixote, 1984

indistinctly inscribed (on the base)
steel and stainless steel, in two parts

14 1/2 x 16 1/2 x 10 1/4 in.
36.8 x 42 x 26 cm.

This work is unique and is registered in the catalogue raisonné of Mark Di Suvero as MDS 84.17.

$10,000 - 15,000

Provenance
Ron Page (acquired directly from the artist in 1984)
Claire Carlevaro, San Francisco
Art Exchange Gallery, San Francisco
Acquired from the above by the present owner

Literature
Monroe Denton, *A Catalogue Raisonné of the Sculpture of Mark Di Suvero*, New York: City University of New York, 1994, p. 454, MDS 84.17

Alternate View

33
CLAIRE FALKENSTEIN (1908-1997)
Untitled, *circa* 1959

stovepipe wire and melted glass

3 x 7 x 3 3/4 in.
8.2 x 17.8 x 9.5 cm.

$20,000 - 30,000

Provenance
Galerie Parnass, Wuppertal, Germany
Acquired directly from the above by the present owner in *circa* 2009

Exhibited
Wuppertal, Galerie Parnass, *Claire Falkenstein*, 10-26 May 1960
Wuppertal, Vond er Heydt Museum, *Treffpunkt Parnass Wuppertal, 1949-1965*, 31 May-7 July 1980, exh. cat., pp. 164-165, 305, n.72, illustrated
Paris, Goethe-Institut, *Treffpunkt Parnass Wuppertal: La Galerie Parnass, Carrefour des recherches 1949-1965*, 18 January-26 February 1982 (traveled to Bourges, Musée de la Ville de Bourges, 5 March-12 April 1982; London, Goethe-Institut, 30 April-11 June 1982; Edinburgh, Edinburgh College of Art, 22 August-11 September 1982), exh. cat., pp. 28, 80, illustrated

Illuminated View

PROPERTY FROM THE ESTATE OF DR. THOMAS AND TECOAH BRUCE, BERKELEY

34
DEBORAH BUTTERFIELD (B. 1949)
Virgil, 1988

found steel, welded

37 x 41 x 16 in.
94 x 104.1 x 40.6 cm.

$40,000 - 60,000

Provenance
Collection of Paule Anglim, San Francisco
(acquired directly from the artist in 1988)
Acquired directly from the above by the present owner in 1992

Exhibited
Davis, CA, John Natsoulas Gallery, *Sculpture Perspectives for the 90s*, 6 October-30 December 1991
San Francisco, Graystone Gallery, *Small Works*, 2 April-2 May 1992
Hamilton, NJ, Grounds for Sculpture, *Noble Steeds*, 10 October 2010-3 April 2011

Alternate View

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

35 W
MANUEL NERI (1930-2021)
Lucca No. 6, 1988

Bianco di Carrara Ordinario marble with oil-based pigments

67 1/2 x 22 1/2 x 21 in.
171.5 x 57.2 x 53.3 cm.

$40,000 - 60,000

Provenance
James Corcoran Gallery, Los Angeles
Acquired from the above by the present owner in 1990

Exhibited
New York, Charles Cowles Gallery, *Manuel Neri, New Works: Marble and Plaster*, 29 April–27 May 1989 (traveled to Santa Monica, James Corcoran Gallery, *Manuel Neri*, 29 October–27 November 1989)

Alternate View

PROPERTY FROM THE COLLECTION OF SHIRLEY ROSS DAVIS

36 W
MANUEL NERI (1930-2021)
Sena, 1980

plaster, burlap, Styrofoam and steel armature on wood base

68 x 20 1/2 x 21 1/4 in.
172.7 x 52.1 x 54 cm.

$18,000 - 25,000

Provenance
John Berggruen Gallery, San Francisco
Acquired directly from the above by the present owner in 1981

Alternate View

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

37
MANUEL NERI (1930-2021)
Group of three works on paper, 2005

Mary Julia Study No. 2, 2005
signed and dated 'Manuel Neri 05' (lower right)
charcoal and water-based pigments on paper
22 1/4 x 15 in.
56.5 x 38.1 cm.

Mary Julia Study No. 4, 2005
signed and dated 'Manuel Neri 05' (lower right)
charcoal and water-based pigments on paper
22 1/4 x 15 in.
56.5 x 38.1 cm.

Mary Julia Study No. 5, 2005
signed and dated 'Manuel Neri 05' (lower right)
charcoal and water-based pigments on paper
22 1/4 x 15 in.
56.5 x 38.1 cm.

$15,000 - 20,000

Provenance
Riva Yares Gallery, Santa Fe
Acquired directly from the above by the present owner

Exhibited
Scottsdale, Riva Yares Gallery, *Manuel Neri: Fifty Years of Work-Sculptures, Paintings, Drawings*, 3 March-4 April 2005 (traveled to Santa Fe, Riva Yares Gallery, 27 May-27 June 2005), exh. cat., illustrated

Literature
Bruce Nixon, *Manuel Neri: Artists' Books / The Collaborative Process*, New York and Manchester: Fine Arts Museums of San Francisco in association with Hudson Hills Press, p.iv (No.5), p.x (No.4), p.xiv (No.2), illustrated

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

38
NATHAN OLIVEIRA (1928-2010)
Head, 1961

signed and dated 'Oliveira 61' (lower left)
oil and polyesthin resin on board

10 x 9 in.
25.4 x 22.9 cm.

$4,000 - 6,000

Provenance
Paul Kantor, Los Angeles
Acquired directly from the above by the present owner

PROPERTY FROM THE FAMILY COLLECTION OF HARRY W. AND MARY M. ANDERSON

39
NATHAN OLIVEIRA (1928-2010)
Reclining Nude, 1968

signed and dated 'Oliveira 68' (lower left)
acrylic and India ink on paper

17 x 19 1/4 in.
43.2 x 48.9 cm.

$1,800 - 2,500

Provenance
Gump's, San Francisco
Acquired directly from the above by the present owner in 1968

Exhibited
San Francisco, San Francisco Museum of Modern Art, *Celebrating Modern Art: The Anderson Collection*, 7 October 2000-15 January 2001

40
NATHAN OLIVEIRA (1928-2010)
Dancing Woman, 1961

signed and dated 'Oliveira 61' (lower right); titled 'Dancing Woman' (on the reverse)
gouache on paper

26 x 20 1/2 in.
66 x 52.1 cm.

$3,000 - 5,000

Provenance
Jack Glenn Gallery, Corona del Mar, CA
Acquired directly from the above by the present owner in 1974

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

41
NATHAN OLIVEIRA (1928-2010)
Texas, 1961

signed, titled and dated 'Texas Oliveira 61' (lower right); inscribed 'C.M.C.' (on the reverse)
acrylic on paper

11 x 15 in.
27.9 x 38.1 cm.

$2,000 - 4,000

Provenance
Charles Campbell Gallery, San Francisco
Acquired directly from the above by the present owner

PROPERTY FROM THE ESTATE OF DR. THOMAS AND TECOAH BRUCE, BERKELEY

42
RICHARD DIEBENKORN (1922-1993)
Untitled, 1961

signed with the artist's initials and dated 'RD 61' (lower left); inscribed '560' (on the reverse)
charcoal on paper

16 7/8 x 14 in.
42.9 x 35.6 cm.

$12,000 - 18,000

This work is registered in the archives of the Richard Diebenkorn Foundation, Berkeley, under no. RD 560.

Provenance
Estate of the artist
L.A. Louver, Venice, CA
Robert Aichele Fine Arts, Menlo Park
(acquired from the above in 1998)
Acquired directly from the above by the present owner in 2000

Literature
Jane Livingston and Andrea Liguori, eds., *Richard Diebenkorn: The Catalogue Raisonné*; Vol. 3, New Haven: Yale University Press, 2016, no. 3139, p. 476, illustrated in color

Exhibited
Venice, CA, L.A. Louver, *Richard Diebenkorn: Drawing from the Model, 1954-1967*, 2-30 November 1996, p. 26, illustrated
Richmond, CA, Richmond Art Center, *Closely Considered: Diebenkorn in Berkeley*, 13 September–15 November 2014

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

43
JOAN BROWN (1938-1990)
Untitled, 1972

signed and dated 'Joan Brown Spring 1972' (upper right)
ink and marker on paper

22 1/2 x 34 3/4 in.
57.2 x 88.3 cm.

$8,000 - 12,000

PROPERTY FROM A PRIVATE COLLECTION, CALIFORNIA

44
JOAN BROWN (1938-1990)
Study of a Pickle, 1966

signed, titled and dated 'Joan Brown "Study of a Pickle" 1966' (on a label affixed to the reverse of the frame)
acrylic on paper

12 x 8 in.
30.5 x 20.3 cm.

$3,000 - 5,000

Provenance
Lawson Galleries, Sacramento and San Francisco
871 Fine Arts, San Francisco
Acquired directly from the above by the present owner

45 W

ROY DE FOREST (1930-2007)

Scenes from Dogmore Island, 1991

pastel, charcoal, graphite and acrylic on paper in artist's frame

sheet: 41 x 91 1/2 in. (104.1 x 232.4 cm.)
framed: 53 x 103 x 3 1/2 in. (134.6 x 261.6 x 8.9 cm.)

$8,000 - 12,000

Provenance

Collection of Fred Bahb, Sacramento (acquired directly from the artist)
Acquired directly from the above by the present owner

Exhibited

San Francisco, Brian Gross Fine Art, *Roy De Forest: Selected Works*, 15 July-28 August 2021
San Francisco, Brian Gross Fine Art, *GESTURE/COLOR/FORM*, 10 September-5 November 2022

Literature

Hayley Morris, "Weekender: Check Out De Forest, Diego Rivera, in San Francisco", *UC Davis*, 21 July 2021, illustrated

PROPERTY FROM THE ESTATE OF NORBERT RICHTER

46
ROY DE FOREST (1930-2007)
Untitled, 1980-85

signed and dated 'Roy De Forest 1980-85' (lower center)
colored pencil, graphite, charcoal, pastel, acrylic and watercolor on paper in artist's frame

sheet: 29 1/2 x 41 1/2 in. (74.3 x 105.4 cm.)
framed: 34 3/4 x 46 3/4 (88.3 x 118.8 cm.)

$4,000 - 6,000

Provenance
Marilyn Butler Fine Art Gallery, Santa Fe

PROPERTY FROM THE ESTATE OF HOWARD FOOTE, NEW YORK, NEW YORK

47
MORRIS GRAVES (1910-2001)
Chalices, 1942

signed 'Graves' (lower right)
tempera on paper laid to board

24 1/8 x 30 5/8 in.
61.3 x 77.8 cm.

$8,000 - 12,000

Provenance
Willard Gallery, New York
Collection of Iola Stetson Haverstick
(acquired directly from the above in *circa* 2007)
Sale: Sotheby's New York, *American Paintings, Drawings & Sculpture*, 22 May 2002, lot 114

PROPERTY FROM THE CAMILLA CHANDLER FROST TRUST

48
MORRIS GRAVES (1910-2001)
Little Spirit Bird (Perplexed with an Idea), 1953

signed and dated 'Graves '53' (lower right); titled and inscribed 'No. 21 "Little Spirit Bird" (Perplexed with an Idea) B-402' (on the reverse)
tempera and watercolor on paper

14 x 24 3/4 in.
35.6 x 62.9 cm.

$8,000 - 12,000

Provenance
Landau-Alan Gallery, New York

49
MORRIS GRAVES (1910-2001)
Spirit Bird, 1953

signed and dated 'Graves '53' (lower right); inscribed '#624-1' (on the reverse)
tempera and gold on paper

13 1/2 x 18 in.
34.3 x 45.7 cm.

$8,000 - 12,000

Provenance
Willard Gallery, New York City
Acquired directly from the above by the present owner

PROPERTY FROM THE COLLECTION OF KATHRYN SWENSON

50
HASSEL SMITH (1915-2007)
Potato, 1958

signed with the artist's initials and dated 'HWS 1958' (upper left);
signed, titled and dated again 'Hassel Smith Potato 1958' (on the reverse)
oil on canvas

69 1/2 x 47 3/4 in.
176.5 x 121.3 cm.

$60,000 - 80,000

Provenance
Private Collection, Houston
(acquired directly from the artist)
Acquired by descent from the above by the present owner

PROPERTY FROM THE COLLECTION OF KATHRYN SWENSON

51
HASSEL SMITH (1915-2007)
Untitled, 1954

signed and dated 'Hassel Smith 1954'
(on the reverse)
oil on canvas

43 x 69 in.
109.2 x 175.3 cm.

$50,000 - 70,000

Provenance
Private Collection, Houston
(acquired directly from the artist)
Acquired by descent from the above by the present owner

52
ELMER NELSON BISCHOFF (1916-1991)
White Sky, 1962

signed, titled and dated '4/62 Elmer Bischoff WHITE SKY' (on the reverse)
oil on canvas

63 3/4 x 67 1/2 in.
161.9 x 171.5 cm.

$40,000 - 60,000

Provenance
Staempfli Gallery, New York
Jack Glenn Gallery, Corona del Mar
Acquired directly from the above by the present owner in 1974

Exhibited
Pittsburg, Carnegie Institute, *International Exhibition of Contemporary Painting & Sculpture*, 1964
Newport, CA, Newport Harbor Art Museum, *California: The State of Landscape*, 1981

PROPERTY SOLD TO BENEFIT THE ACQUISITION FUND OF THE FINE ARTS MUSEUMS OF SAN FRANCISCO

53 W
ELMER NELSON BISCHOFF (1916-1991)
#62, 1981

signed, titled, inscribed and dated
'Elmer Bischoff #62 1981' (on the reverse); titled again '#62' (on the stretcher)
acrylic on canvas

84 1/2 x 80 in.
214.6 x 203.2 cm.

$8,000 - 12,000

Provenance
John Berggruen Gallery, San Francisco
Collection of Byron Meyer, San Francisco (acquired directly from the above in 1983)
Acquired directly from the above by the present owner in *circa* 2000

Exhibited
Berkeley, University Art Museum, University of California, Berkeley, *Elmer Bischoff / MATRIX 55*, 22 October-15 December 1982
Laguna Beach, Laguna Art Museum, *Elmer Bischoff: 1947-1985*, 5 December 1986-4 January 1987 (traveled to San Francisco, San Francisco Museum of Modern Art, 5 December 1985-9 February 1986; Greenville, South Carolina, Greenville Country Museum of Art, 8 July-31 August 1986; Washington, D.C., The Phillips Collection, 20 September-2 November 1986), exh. cat., p. 23, 35, 66, fig. 18, illustrated

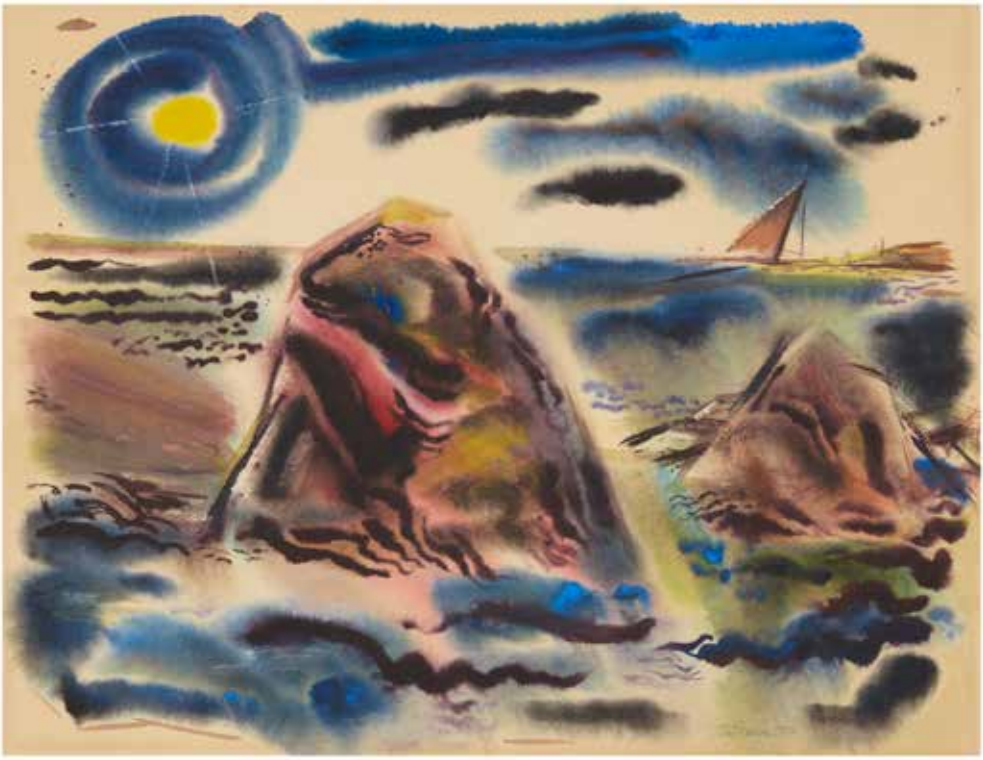
54
WAYNE THIEBAUD (1920-2021)
Untitled, 1950

signed and dated 'Thiebaud 50' (lower left)
oil on canvas

48 x 18 3/4 in.
121.9 x 47.6 cm.

$12,000 - 18,000

Provenance
Collection of Leonard Rossi (acquired directly from the artist)
Acquired by descent from the above by the present owner in 2013



55
WAYNE THIEBAUD (1920-2021)
Untitled, 1950

signed and dated 'Thiebaud 1950' (lower right)
watercolor on paper

18 1/8 x 24 1/4 in.
46 x 61.6 cm.

$3,000 - 5,000

Provenance
Collection of Leonard Rossi (acquired directly from the artist)
Acquired by descent from the above by the present owner in 2013

"When I drive around L.A. I look for an offbeat beauty.
I don't know what I'm looking for until I find it."
- John Register

56
JOHN REGISTER (1936-1996)
Ventura Freeway, 1989

signed 'Register' (lower right)
oil on canvas

49 x 72 in.
124.5 x 182.9 cm.

$50,000 - 70,000

Provenance
Modernism Inc., San Francisco
Acquired directly from the above by the present owner

Exhibited
San Francisco, Modernism Inc., *John Register: New Paintings*, 19 January-3 March 1990
San Francisco, Modernism Inc., *Basquiat, Heinze, Helnwein, Kearns, Ramos, Register, Roje, Stock, Topor, Warhol; Paintings & Works on Paper*, 6 November-24 December 1997

Literature
Barnaby Conrad III, *John Register: Persistent Observer*, San Francisco: San Jose Museum of Art / Woodford Press, 1998, p.124, illustrated

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

57
RAIMONDS STAPRANS (B. 1926)
A Landscape with Creeping Weeds, 1970-80

signed and dated 'Staprans-70-80' (lower right);
titled 'A LANDSCAPE WITH CREEPING WEEDS' (on the stretcher)
oil on canvas

22 x 25 in.
55.9 x 63.5 cm.

$8,000 - 12,000

Provenance
Maxwell Galleries, San Francisco
LewAllen Galleries, Santa Fe
Acquired directly from the above by the present owner

Literature
Paul J. Karlstrom, *Raimonds Staprans: Art of Tranquility and Turbulence*, Seattle & London: University of Washington Press, 2005, p. 71, n. 19, illustrated

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

58
RAIMONDS STAPRANS (B. 1926)
Pink Barn, 1964

signed and dated 'Staprans–64' (upper left)
oil on canvas

22 x 24 3/4 in.
55.9 x 62.9 cm.

$15,000 - 20,000

Provenance
Maxwell Galleries, San Francisco
Collection of Louis and Annette Kaufman
(acquired directly from the above)
LewAllen Galleries, Santa Fe
Acquired directly from the above by the present owner

59 W
HENRIETTA BERK (1919-1990)
Central Valley Storm, *circa* 1965-68

signed 'H. Berk' (lower right)
oil on canvas

60 x 48 in.
152.4 x 121.9 cm.

Steven Stern has confirmed the authenticity of this work, which will be included in the Catalogue Raisonné.

$10,000 - 15,000

Provenance
Collection of the artist
Acquired by descent from the above by the present owner

60
HENRIETTA BERK (1919-1990)
7 AM, *circa* 1963

signed 'H Berk' (lower right); titled and inscribed
'"7 AM" | 135.' (on the stretcher)
oil on canvas

20 x 16 in.
50.8 x 40.6 cm.

Steven Stern has confirmed the authenticity of this work, which will be included in the Catalogue Raisonné.

$3,000 - 5,000

Provenance
Private Collection, San Jose

PROPERTY FROM A PRIVATE SOUTHERN CALIFORNIA COLLECTION

61
PAUL WONNER (1920-2008)
Room with Two Men and Painting, *circa* 1964

signed 'Paul Wonner' (lower center); titled 'ROOM WITH 2 MEN + PAINTING' (on the reverse)
gouache on paper

14 x 17 in.
35.6 x 43.2 cm.

$4,000 - 6,000

Provenance
Felix Landau, Los Angeles
Private Collection, Ventura (acquired directly from the above in December 1976)
Acquired by descent from the above by the present owner

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

62
GREGORY KONDOS (1923-2021)
Half Dome Yosemite, 2011

incised with the artist's signature and dated 'G Kondos 2011' (upper right); signed again, titled, inscribed and dated again 'HALF DOME YOSEMITE 2011 G Kondos' (on the reverse)
oil on canvas

32 x 27 in.
81.3 x 68.6 cm.

$10,000 - 15,000

Provenance
Caldwell Snyder Galleries, San Francisco
Acquired directly from the above by the present owner

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

63
LARRY COHEN (B. 1952)
View of Hollywood Reservoir, 2012

signed 'LARRY COHEN' (on the stretcher);
signed again 'LARRY COHEN' (on the reverse)
oil on canvas

42 x 42 in.
106.7 x 106.7 cm.

$3,000 - 5,000

Provenance
Acquired directly from the artist by the present owner

PROPERTY FROM A PRIVATE COLLECTION, LOS ANGELES

64
LARRY COHEN (B. 1952)
View of Santa Monica Pier, 2018

signed 'LARRY COHEN' (on the stretcher);
signed again 'LARRY COHEN' (on the reverse)
oil on canvas

14 3/4 x 23 3/4 in.
37.5 x 60.3 cm.

$1,500 - 2,500

Provenance
Acquired directly from the artist by the present owner

PROPERTY FROM THE COLLECTION OF MERLE AND PETER MULLIN

65 W
LARRY COHEN (B. 1952)
Open Doorway, View from Malibu, 1987

signed 'LARRY COHEN' (on the stretcher)
oil on canvas

54 1/8 x 44 1/8 in.
137.5 x 112.1 cm.

$3,000 - 5,000

Provenance
Acquired directly from the artist by the present owner in *circa* 1987

66
CLAUDE VENARD (1913-1999)
Untitled, *circa* 1960

signed 'C. VENARD' (lower left)
oil on canvas

29 1/2 x 29 1/2 in.
75 x 75 cm.

The authenticity of this work has been confirmed by Monsieur Alain Vercel. A certificate of authenticity is forthcoming.

$10,000 - 15,000

Provenance
Private Collection, New York
Sale: Clarke Auction Gallery, *Important Estates Auction*, 7 November 2021, lot 38
Acquired from the above sale by the present owner

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

67
ESTEBAN VICENTE (1903-2001)
Composition, 1997

signed, titled, inscribed and dated 'Esteban Vicente Composition 1997' (on the reverse); inscribed again '#P97-41 NY' (on the stretcher)
oil on canvas

42 x 52 in.
106.7 x 132.1 cm.

$40,000 - 60,000

Provenance
Riva Yares Gallery, Santa Fe
Acquired directly from the above by the present owner

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

68
ESTEBAN VICENTE (1903-2001)
Instant, 1998

signed, titled, inscribed and dated 'Esteban Vicente INSTANT 1998' (on the reverse); inscribed again '#P98-29B' (on the stretcher)
oil on canvas

42 x 52 in.
106.7 x 132.1 cm.

$40,000 - 60,000

Provenance
Riva Yares Gallery, Santa Fe
Acquired directly from the above by the present owner

"If you are concerned about whatever it is you want to do, you dream about it. You wake up in the morning and you've got a solution. You work it out. There is always tomorrow."

- Sam Gilliam

69
SAM GILLIAM (1933-2022)
Something Green, 2009

signed, titled and dated 'Something Green, 2009 Sam Gilliam' (on the reverse)
acrylic and resin on panel

54 x 34 1/2 x 3 in.
137.2 x 87.6 x 7.6 cm.

$50,000 - 70,000

Provenance
Acquired directly from the artist by the present owner in 2009

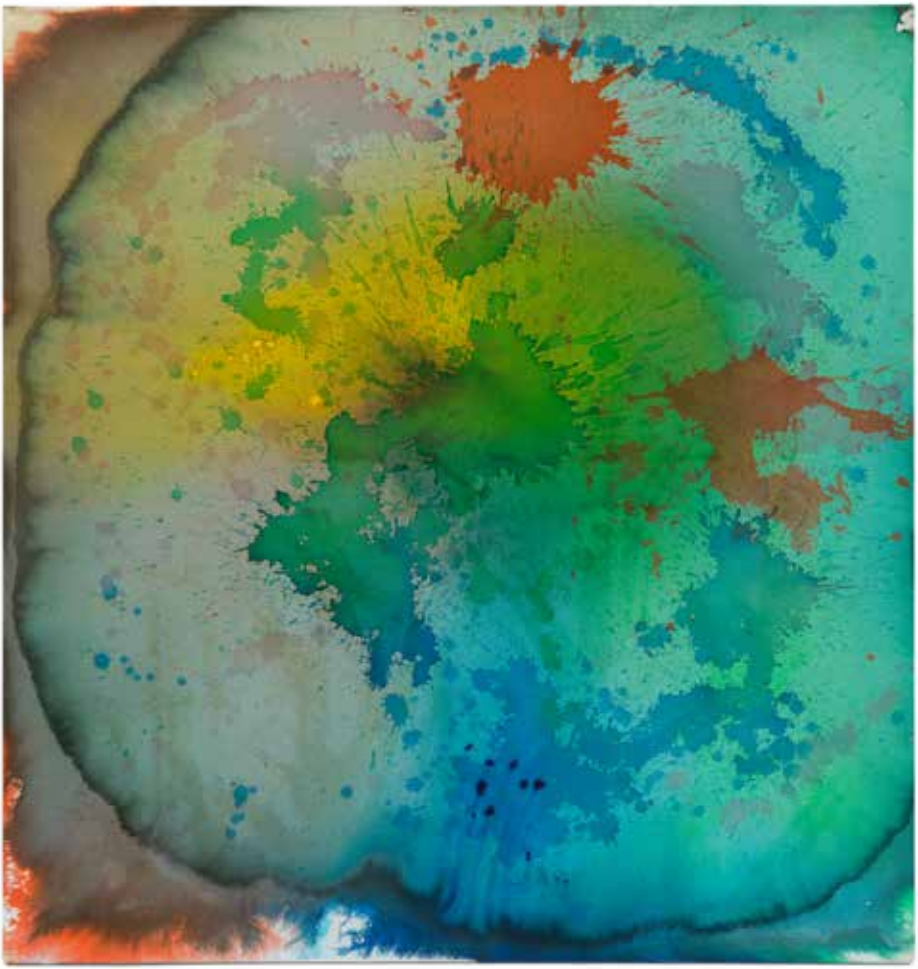
70
VIVIAN SPRINGFORD (1913-2003)
Untitled (VSF244) (Scuba Series), *circa* 1984-85

acrylic on canvas

52 x 49 1/2 in.
132.1 x 125.7 cm.

$50,000 - 70,000

Provenance
Estate of the artist
Private Collection, New York
(acquired from the above in January 2010)
Acquired from the above by the present owner



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

71
MILTON RESNICK (1917-2004)
Autumn, 1968

signed and dated 'Resnick 68' (on the reverse)
oil on canvas

68 1/8 x 28 1/8 in.
173 x 71.4 cm.

$18,000 - 25,000

Provenance
Acquired through Vesti Corporation, Boston by the present owner in *circa* 1983

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

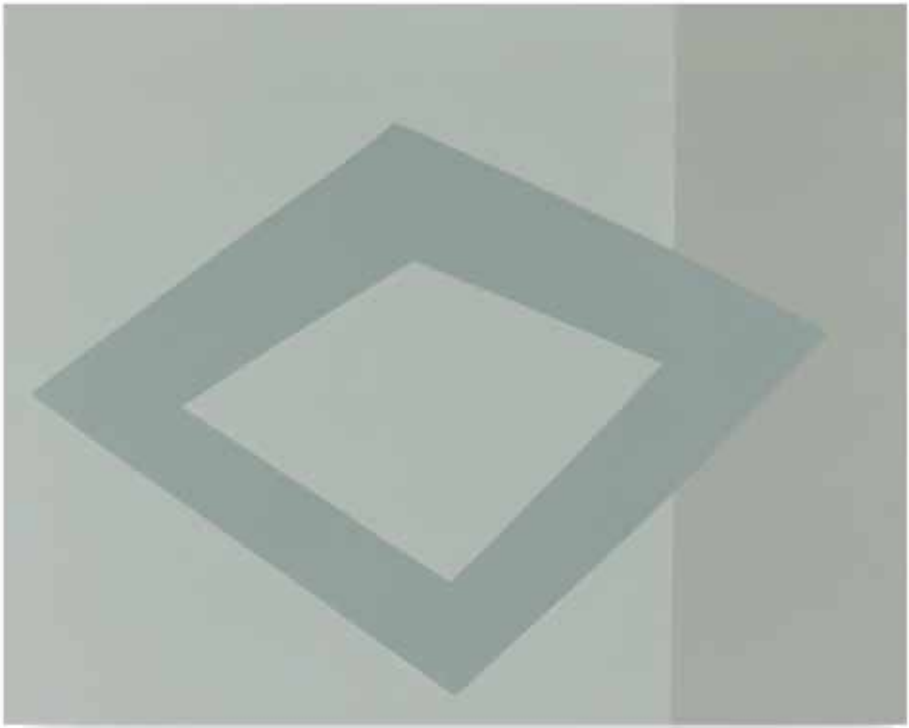
72 W
JULES OLITSKI (1922-2007)
Wall Shikker, 1968

signed, titled, inscribed and dated '#11 Wall Shikker 1968 Jules Olitski' (on the reverse)
acrylic on canvas

77 1/2 x 19 1/2 in.
196.9 x 49.5 cm.

$20,000 - 30,000

Provenance
Andre Emmerich Gallery, New York
Nicholas Wilder Gallery, Los Angeles
(acquired directly from the above)
Susan Gersh Gallery, Los Angeles
Acquired through Vesti Corporation, Boston by the present owner in *circa* 1983



73
FELRATH HINES (1913-1993)
#213, 1978

signed, titled, inscribed and dated '1978 FELRATH HINES #213' (on a board affixed to the reverse)
oil on canvas

18 x 22 in.
45.7 x 55.9 cm.

$5,000 - 7,000

Provenance
Estate of the Artist, Boston
Acquired directly from the above by the present owner

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

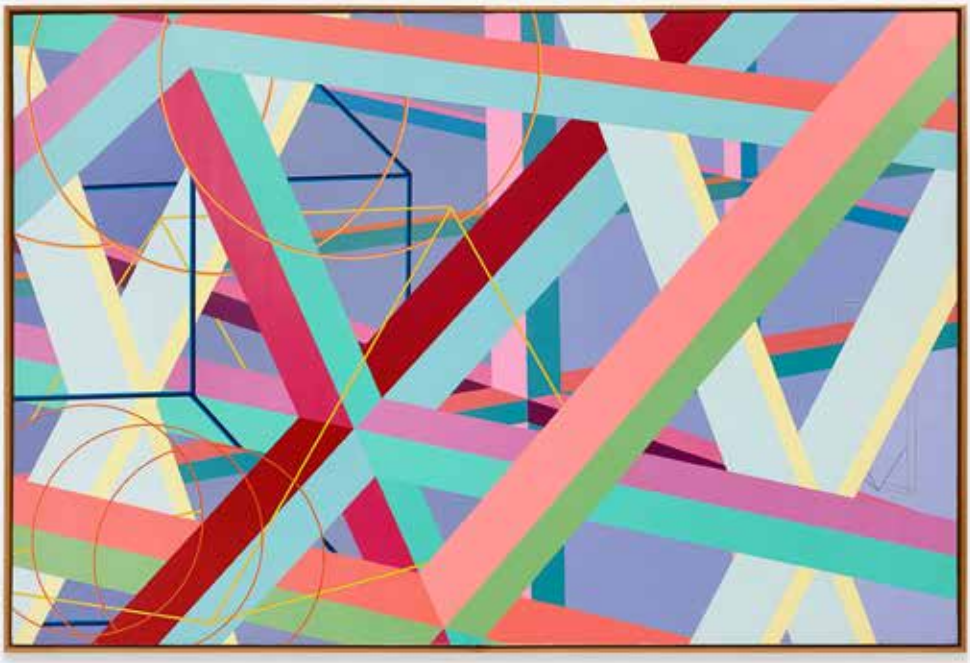
74 W
AL HELD (1928-2005)
Florentine IV, 1980

signed, inscribed and dated 'Al Held 80 ©' (on the reverse); signed again, titled, inscribed again and dated again 'AL HELD © Florentine IV 1980' (on the stretcher)
acrylic on canvas

72 x 108 in.
182.9 x 274.3 cm.

$30,000 - 50,000

Provenance
Andre Emmerich Gallery, New York
Acquired through Vesti Corporation, Boston by the present owner in *circa* 1983



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

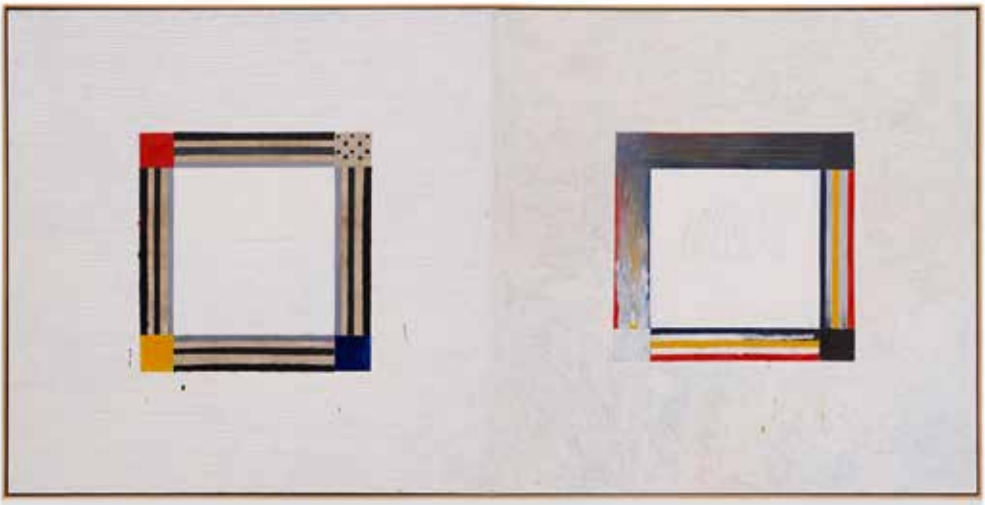
75 W
PAT STEIR (B. 1938)
White Paintings with Color Bands, 1979

oil on canvas, in two parts

each: 71 x 71 in. (180.3 x 180.3 cm.)
overall: 71 x 142 in. (180.3 x 360.7 cm.)

$30,000 - 50,000

Provenance
Acquired through Vesti Corporation, Boston by the present owner in *circa* 1983



PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

76
JAMES BROOKS (1906-1992)
Appaquogue, 1967

signed 'J. Brooks' (lower left); signed again, titled and dated '"APPAQUOGUE" 1967 James Brooks' (on the reverse); signed again and dated again 'J. Brooks - 1967' (on the stretcher)
oil on canvas

40 x 48 in.
101.6 x 121.9 cm.

$30,000 - 50,000

Provenance
Acquired through Vesti Corporation, Boston by the present owner in *circa* 1983

77
PAUL JENKINS (1923-2012)
Phenomena Lucifer Edge, 1961

signed 'Paul Jenkins' (lower right); signed again, titled, inscribed and dated 'Paul Jenkins "Phenomena Lucifer Edge" Paris 1961' (on the reverse)
oil on linen

45 x 34 3/4 in.
114.3 x 88.3 cm.

$35,000 - 50,000

Provenance
Private Collection (acquired directly from the artist in 1961)
Acquired by descent from the above by the present owner

78
PAUL JENKINS (1923-2012)
Phenomena Prism to Steer By, 1985

signed, titled, inscribed and dated '© Paul Jenkins Phenomena Prism to Steer By New York 1985' (on the reverse)
acrylic on canvas

64 x 48 in.
162.6 x 121.9 cm.

$20,000 - 40,000

Provenance
Private Collection, San Francisco
(acquired directly from the artist in *circa* 1985)
Acquired from the above by the present owner in *circa* 1995

PROPERTY FROM THE COLLECTION OF MR. AND MRS. ROBERT ROACH

79
NORMAN BLUHM (1921-1999)
Untitled, 1964

indistinctly signed 'bluhm' (lower left);
signed and dated 'bluhm '64' (on the revese)
oil on canvas

25 1/2 x 35 1/2 in.
64.7 x 90.2 cm.

$18,000 - 25,000

Provenance
Gary Snyder Fine Art, New York
Hackett Freedman Gallery, San Francisco
Gallery Sam, Berkeley
Acquired directly from the above by the present owner

PROPERTY FROM THE COLLECTION OF JOSEPH RANK

80
RALPH HUMPHREY (1932-1990)
Great Jones, 1989

signed and dated '1989 RALPH HUMPHREY' (on the reverse)
casein and modeling paste on canvas on wood

42 x 54 in.
106.7 x 137.2 cm.

$18,000 - 25,000

Provenance
Mary Boone Gallery, New York
Acquired directly from the above by the present owner

Exhibited
New York, Mary Boone Gallery, *Ralph Humphrey*, 3-31 March 1990

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

81 W
STANLEY BOXER (1926-2000)
Harvestpastseenbutwhere, 1976

signed and dated 'S. Boxer 10/76' (on the reverse);
signed again, titled and dated again 'S. Boxer 1976
HARVESTSEENPASTBUTWHERE' (on the stretcher)
oil on canvas

40 x 80 in.
101.6 x 203.2 cm.

$5,000 - 7,000

Provenance
Andre Emmerich Gallery, New York
Acquired through Vesti Corporation,
Boston by the present owner in *circa* 1983

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

82 W
STANLEY BOXER (1926-2000)
Wirydarkfiery, 1974

signed and dated 'S Boxer 10/74' (on the reverse);
titled and dated again '10/74 WIRYDARKFIERY' (on the stretcher)
oil on canvas

74 x 74 in.
188 x 188 cm.

$6,000 - 8,000

Provenance
Andre Emmerich Gallery, New York
Acquired through Vesti Corporation,
Boston by the present owner in *circa* 1983

PROPERTY FROM AN IMPORTANT NEW ENGLAND COLLECTION

83
KENZO OKADA (1902-1982)
Yellow Light, 1955

signed 'Kenzo Okada' (lower left); inscribed '103' (on the reverse)
oil on canvas

67 x 52 in.
170.2 x 132.1 cm.

$8,000 - 12,000

Provenance
Acquired through Vesti Corporation, Boston by the present owner in *circa* 1983

84 W
RONNIE LANDFIELD (B. 1947)
At Sunrise, 1986

signed, titled, inscribed and dated 'Ronnie Landfield "AT SUNRISE" © 1986 RL87-123' (on the overlap)
acrylic on canvas

67 x 79 in.
170.2 x 200.6 cm.

$4,000 - 6,000

Provenance
Charles Cowles Gallery, Inc., New York
Stephen Haller Gallery, New York
Private Collection (acquired directly from the above in 1987)
Acquired by descent from the above by the present owner

Exhibited
Palm Beach, Florida, Hokin Gallery, 1986
New York, Stephen Haller Gallery, *Ronnie Landfield*, February 1987

85
BEATRICE MANDELMAN (1912-1998)
Red, Blue, Gray, 1973

signed 'Mandelman' (lower right); titled, inscribed and dated '70-P42 Red, Blue, Gray 2250 1973' (on the stretcher)
acrylic on canvas

39 3/4 x 29 3/4 in.
101 x 75.6 cm.

$4,000 - 6,000

Provenance
Estate of the Artist, University of New Mexico Foundation

86
BEATRICE MANDELMAN (1912-1998)
The Clowns, 1984

signed 'Mandelman' (lower right); inscribed '80-P11' (on the stretcher); titled, inscribed and dated 'THE CLOWNS #1086 1984'
(on a label affixed to the stretcher)
acrylic on canvas

19 7/8 x 15 7/8 in.
50.5 x 40.3 cm.

$2,500 - 3,500

Provenance
Estate of the Artist, University of New Mexico Foundation

87
ROBERT NATKIN (1930-2010)
Empire (from the *Apollo Series*), 1962

signed and dated 'Natkin 1962' (lower right)
oil on canvas

22 x 24 in.
55.9 x 61 cm.

$3,000 - 5,000

Provenance
Private Collection (acquired from the artist in 1963)
Acquired directly from the above by the present owner

PROPERTY FROM THE ESTATE OF RON DE SALVO

88
GIORGIO CAVALLON (1904-1989)
Untitled, 1948

signed with the artist's initials and dated 'GC 48' (lower right); inscribed 'C98.0414' (on the reverse)
watercolor on paper

15 1/4 x 22 1/4 in.
38.7 x 56.5 cm.

$3,000 - 5,000

Provenance
Manny Silverman Gallery, Los Angeles (acquired directly from the artist's estate)
Acquired from the above by the present owner in 1989

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

89
HANS HOFMANN (1880-1966)
Untitled, 1941-42

signed with the artist's initials 'HH' (lower right); stamped with the facsimile signature stamp and inscribed 'Hans Hofmann C-0256' (on the reverse); stamped with *The Estate of Hans Hofmann* stamp and inscribed again 'HH-EST# C-0256' (on the backing board)
crayon and India ink on paper

11 x 14 in.
27.9 x 35.6 cm.

$7,000 - 10,000

Provenance
The Estate of Hans Hofmann
Ameringer Yohe Fine Art, New York
KN Gallery, Chicago
Acquired directly from the above by the present owner

90
THORNTON DIAL (1928-2016)
Hanging In, 1994

incised twice with the artist's initials 'TD' (lower right); signed with the artist's initials again, titled, inscribed and dated 'Hanging In 12-94 TDS 309' (on the reverse)
charcoal and pastel on paper

41 3/4 x 29 1/4 in.
106.1 x 74.3 cm.

$5,000 - 7,000

Provenance
Ricco/Maresca Gallery, New York
Acquired directly from the above by the present owner

Exhibited
New York, Ricco/Maresca Gallery, *Thornton Dial, Sr.: Works on Paper*, 15 November-8 December 1990

91
MAJA RUZNIC (B. 1983)
Our Secret, 2009

signed, titled and dated 'Our Secret Ruznic 2009'
(on the reverse)
watercolor and graphite on paper

6 1/4 x 3 1/2 in.
15.9 x 8.9 cm.

$3,000 - 5,000

Provenance
Acquired directly from the artist by the present owner in 2012

92
DONALD LOCKE (1930-2010)
Pomona Blue, 1985-86

incised with the artist's signature, inscribed, numbered and dated '© D. LOCKE 2/9 '86' (on the lower edge)
bronze with blue patina on granite base

bronze: 26 1/2 x 9 1/2 x 8 in. (67.3 x 24.1 x 20.3 cm.)
overall: 28 1/2 x 12 x 9 in. (72.4 x 30.5 x 22.9 cm.)

This work is number two from an intended edition of nine.

$7,000 - 9,000

Provenance
Private Collection
Acquired from the above by the present owner

Literature
Joseph Young and Barbara Cortright, "Phoenix Letter," *ARTSPACE: Southwestern Contemporary Arts Quarterly*, Summer 1986
David Chorlton, "Donald Locke: Continuing the Dialogue," *The Signal*, Volume 1, Issue 1, 1987, front cover, illustrated
Vicky Hay, "The Multifaceted Donald Locke," *American Visions*, October 1989, pp. 38-39, illustrated in color

Exhibited
Phoenix, University Art Collections, Arizona State University, *Artists Select: Contemporary Perspectives by Afro-American Artists*, 16 February-16 March 1986
Atlanta, City Gallery East, *The Road to El Dorado: Twelve Years in Atlanta*, 7 February-4 April 2003, another example exhibited

PROPERTY FROM THE COLLECTION OF SHIRLEY ROSS DAVIS

93 W
ZHANG HUAN (B. 1965)
Memory Door (Broomcorn), 2007

signed, inscribed in Chinese and dated 'Zhang Huan 2007' (on the reverse)
silkscreen mounted on carved antique wood door

45 1/4 x 106 3/4 x 4 in.
115 x 271 x 10.2 cm.

$5,000 - 7,000

Provenance
Pace Wildenstein Gallery, New York
Acquired directly from the above by the present owner

Detail

PROPERTY FROM THE COLLECTION OF SHIRLEY ROSS DAVIS

94
ZHANG HUAN (B. 1965)
Chief Engineer, 2008

signed, inscribed in Chinese and dated
'Zhang Huan 2008' (on the reverse)
incense ash on linen

27 1/4 x 39 in.
69.2 x 99.1 cm.

$2,000 - 4,000

Provenance
Pace Wildenstein Gallery, New York
Acquired directly from the above by the present owner

95
RUSSELL YOUNG (B. 1959)
Frank Sinatra (from *Pig Portraits*), 2013

signed twice and inscribed 'Russell Young BAT' (on the reverse)
acrylic and silkscreen ink on canvas

44 x 35 in.
111.8 x 89 cm.

This work is a Bon à Tirer proof.

$7,000 - 10,000

Provenance
Guy Hepner Gallery, Los Angeles
Private Collection, Pacific Palisades, CA
Acquired directly from the above by the present owner

96
GREGOR HILDEBRANDT (B. 1974)
Videodrome, 2014

signed, titled and dated '2014 Gregor Hildebrandt "Videodrome"'
(on the reverse)
inkjet print and plastic cassette cases in wooden case

62 5/8 x 44 x 3 1/4 in.
160 x 111.5 x 8.5 cm.

$7,000 - 10,000

Provenance
Perrotin, Paris
Acquired directly from the above by the present owner in 2014

97
VIK MUNIZ (B. 1961)
Odalisque, after Gustave le Gray (from *'Rebus'*), 2010

signed and dated 'Vik Muniz 2010'
(on a label affixed to the reverse)
digital chromogenic print, mounted

sheet: 39 3/4 x 50 1/2 in. (101 x 128.3 cm.)
framed: 43 1/2 x 54 1/4 in. (110.5 x 137.8 cm.)

This work is number five from an edition of six.

$15,000 - 25,000

Provenance
Sikkema, Jenkins & Co., New York
Private Collection (acquired directly from the above in 2010)
Sale: Sotheby's New York, *Contemporary Art Online*, 21 July 2021, lot 214
Acquired from the above sale by the present owner

Literature
Pedro Corrêa do Lago, Ed., *Vik Muniz: Everything So Far: Catalogue Raisonné 1987-2015*, Vol. II, Rio de Janeiro 2015, p.555, illustrated

98
JIM HODGES (B. 1957)
Nothing Pure 5, 2012

signed, titled and dated 'Jim Hodges 2012 nothing pure 5' (on the reverse)
metallic foil collage on paper with cardboard

26 1/2 x 17 x 7 1/2 in.
67.3 x 43.1 x 19 cm.

$12,000 - 18,000

Provenance
Baldwin Gallery, Aspen
Acquired directly from the above by the present owner

Exhibited
Aspen, Baldwin Gallery, *Jim Hodges Works on Paper*, July-September 2012, exh. cat., pp. 21-22, illustrated

99
MATTHIAS BITZER (B. 1975)
3/m/B, 2018

signed and dated 'M. Bitzer 18' (on profile edge)
coated steel

27 x 6 1/2 x 1 3/4 in.
68.6 x 16.5 x 4.5 cm.

$3,000 - 5,000

Provenance
Marianne Boesky Gallery, Aspen
Acquired directly from the above by the present owner

Exhibited
Aspen, Marianne Boesky Gallery, *Matthias Bitzer | 3*, 19 December 2018-3 February 2019

Alternate View

PROPERTY FROM A PRIVATE COLLECTION

100
DAN COLEN & HARMONY KORINE
(B. 1979; 1973)
Group of two works on paper, 2013

Untitled (from Train Yourself to Lose), 2013
signed 'Harmony Korine' (on the reverse); signed again 'Daniel Colen Harmony Korine'
(on the reverse of the mat board)
flowers, dirt and ink on paper
10 3/4 x 8 1/4 in.
27.3 x 21 cm.

Untitled (from Train Yourself to Lose), 2013
signed 'Harmony Korine' (on the reverse)
flowers, dirt and ink on paper
10 3/4 x 8 1/4 in.
27.3 x 21 cm.

$2,000 - 4,000

Provenance
Karma, New York
Acquired directly from the above by the present owner

Literature
Dan Colen and Harmony Korine, *Train Yourself To Lose*, n.p., illustrated

101
JONATHAN PARSONS (B. 1970)
Tail, 2000

signed, titled and dated 'Jonathan Parsons MM Tail' (on the reverse)
pastel on paper

17 x 10 1/2 in.
43.2 x 26.7 cm.

$2,000 - 4,000

Provenance
Kontainer Gallery, Los Angeles
Acquired directly from the above by the present owner in 2003

Exhibited
London, Percy Miller Gallery, *Drawing*, 2000
Farnham, UK, James Hockey Gallery, *System + Structure*, 23 October-9 December 2000 (traveled to Kingston, UK, Stanley Picker Gallery, 12 April-19 May 2001; Isle of Wight, UK, Quay Arts; Manchester, UK, The Lowry, 1-28 August 2001), exh. cat., p.21, illustrated
Los Angeles, Kontainer Gallery, *Jonathan Parsons*, 10 October-15 November 2003

102
NEIL RAITT (B. 1986)
Mountain Waterfall (Red-Blue), 2015

signed and dated 'Neil Raitt '15' (on the overlap)
oil and acrylic on canvas

39 1/2 x 27 1/2 in.
100.3 x 68.6 cm.

$4,000 - 6,000

Provenance
Anat Ebgi, Los Angeles
Acquired directly from the above by the present owner

103 W
APRIL GORNIK (B. 1953)
Corner Lake, 1996

signed, titled and dated 'CORNER LAKE April Gornik 1996' (on the reverse); inscribed with the artist's name 'APRIL GORNIK' (on the stretcher)
oil on linen

72 x 75 in.
182.9 x 190.5 cm.

$30,000 - 50,000

Provenance
Edward Thorp Gallery, New York
Danese Gallery, New York
Private Collection, Pennsylvania
Sale: Rago Arts and Auction Center, *Post War + Contemporary Art*, 8 November 2019, lot 176
Acquired from the above sale by the present owner

104 W

CHARMING BAKER (B. 1964)

Whatever Doesn't Kill Me Reminds Me I'm Not Immortal, 2013

signed and dated 'BAKER 2013' (on the reverse)
oil on linen

60 x 78 in.
152.4 x 198.1 cm.

$30,000 - 50,000

Provenance

Milk Studio, Los Angeles
Acquired directly form the above by the present owner

Exhibited

Milk Studio, Los Angeles, *Charming Baker: Lie Down I Think I Love You*, 21-24 March 2013, exh. cat., pp. 116-117, illustrated

PROPERTY FROM THE COLLECTION OF ANNE AND LOREN KIEVE

105
ZORAN MUSIC (1909-2005)
Passaggio Roccioso, 1980

signed and dated 'Music 80' (lower right)
watercolor on paper

8 x 10 1/4 in.
26 x 30.3 cm.

$2,000 - 3,000

Provenance
Contini Galleria D'Arte, Venice, Italy
Acquired directly from the above by the present owner

106
CLAUDIO BRAVO (1936-2011)
Burro Viejo, 2005

signed and dated 'CLAUDIO BRAVO MMV' (lower left)
graphite on paper

29 1/2 x 43 1/4 in.
74.9 x 109.9 cm.

$10,000 - 15,000

Provenance
Malborough Gallery, New York
Sale: Doyle, New York, *Post-War & Contemporary Art*, 1 November 2016, lot 220
Acquired from the above sale by the present owner

107
ODD NERDRUM (B. 1944)
Five Seated Figures, 1994

signed 'Nerdrum' (left edge)
charcoal on paper

36 1/2 x 45 1/2 in.
92.7 x 115.6 cm.

$8,000 - 12,000

Provenance
Martina Hamilton & Associates, Inc., New York
Acquired directly from the above by the present owner

Exhibited
New Orleans, New Orleans Museum of Art, *Odd Nerdrum: The Drawings*, 30 July-30 October 1994 (traveled to Little Rock, The Arkansas Arts Center, 13 January-30 February 1995; Iowa City, The University of Iowa Museum of Art, 8 March-15 May 1995; Milwaukee, The Patrick and Beatrice Haggerty Museum of Art, Marquette University, 29 June-27 August 1995; Omaha, Joslyn Art Museum, 30 September-8 November 2015), exh. cat. 23, p. 58-59, illustrated

Odd Nerdrum is an artist as cryptic as he is talented, a sphinxlike figure existing within a niche of the art world that he solemnly describes as 'kitsch'. Disillusioned with Modern Art while studying at the Norwegian National Academy of Fine Arts, Nerdrum looked to the works of Rembrandt, Caravaggio, and Romanticist artists as inspiration. Their expressive technique, use of chiaroscuro and roots in historical motifs and imagery lent themselves to Nerdrum's own exploration of society's external pressures on the development of the self. His oeuvre is imbued with symbolism, and its atmospheric and cryptic imagery can be at times both unsettling and engrossing. Much like the paintings of his revered fellow Norwegian, Edvard Munch, works by Nerdrum can have an underlying tension, an answer teetering on the cusp of a question.

The present lot is no exception, a compositionally balanced study for a near-identical oil on canvas (titled *Five Namegivers*) with imagery that may have vague or shifting meanings. To quote Nerdrum directly, 'By giving a name to something, you kill it. Fix it. Rob it of its power.' Order and rationality - as defined by Nerdrum - are inherently evil, and in naming something we reduce its ability of self-definition and fluidity. By Nerdrum's own philosophy, however, it can be difficult to pin down the meaning of the motifs inherent in this work. Is the figure on the left in the process of naming, or are they searching for definition? Why does the central figure point to his mouth yet cover it at the same time? Is the man on the right holding his head in despair at the other two, a reflection of his age and experience in futility? Perhaps we can see this work as an evolution of the artist himself, searching on the left, acting in the center, and knowing on the right. The staff is a symbol of Nerdrum as 'the wanderer', and perhaps this composition, like many others, is a continued search for his own truth.

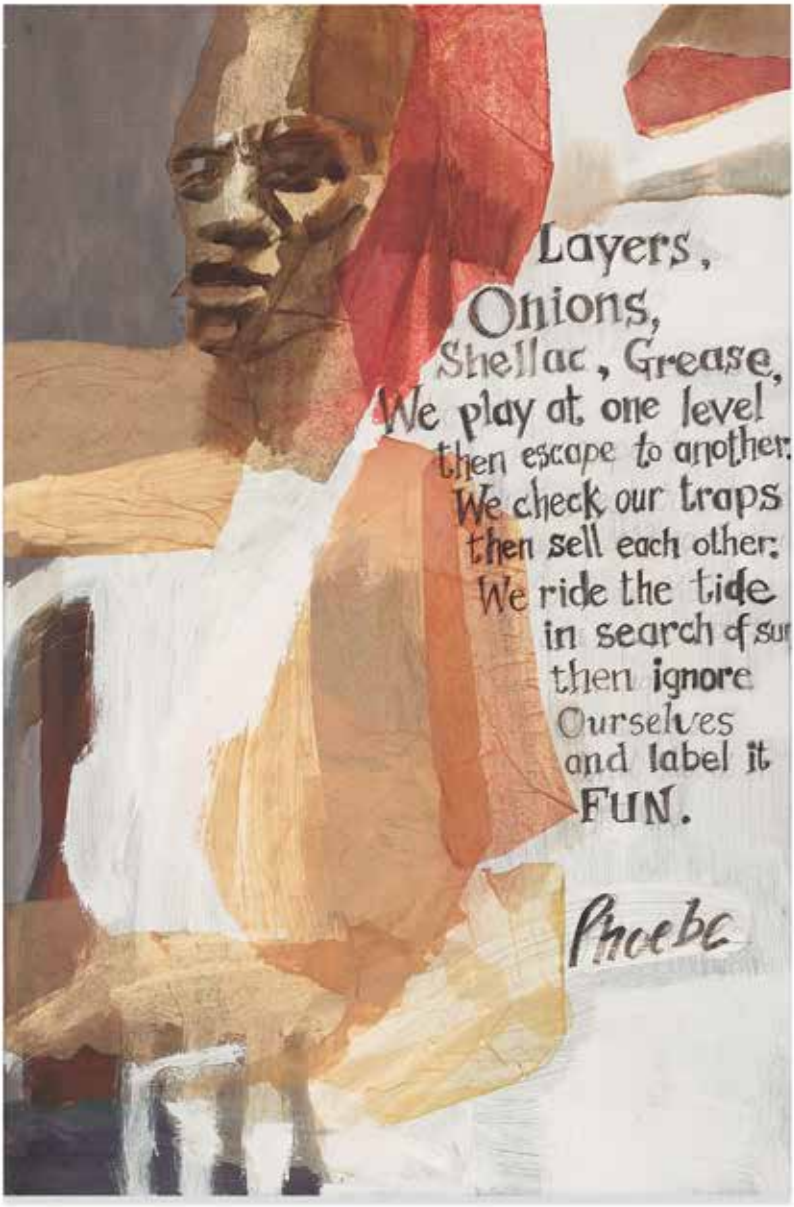
108
PHOEBE BEASLEY (B. 1943)
Layers, 1976

signed ‘Phoebe’ (lower right); signed again, titled, inscribed and dated ‘PHOEBE LAYERS 4/1/76’ (on the reverse)
oil, graphite, and tissue paper collage on canvas

30 x 20 in.
76.2 x 50.8 cm.

$3,000 - 5,000

Provenance
KCET Auction, 1976 (donated by the artist)
Acquired directly from the above by the present owner


Layers,
Onions,
Shellac, Grease,
We play at one level
then escape to another:
We check our traps
then sell each other:
We ride the tide
in search of sur
then ignore
Ourselves
and label it
FUN.
Phoebe

PROPERTY FROM THE LARRY RIVERS FOUNDATION, NEW YORK

109
LARRY RIVERS (1923-2002)
Cover for Collected Works of Frank O'Hara, 1972

signed 'Rivers' (lower right)
colored pencil, graphite and printed paper collage on vellum on paper mounted on card

10 1/4 x 16 7/8 in.
25.8 x 42.7 cm.

$3,000 - 5,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Storrs, The William Benton Museum of Art, The University of Connecticut, *Art with the Touch of a Poet: Frank O'Hara*, 24 January-13 March 1983
East Hampton, Guild Hall of East Hampton, Inc., *Larry Rivers: Performing for the Family*, 23 July-11 September 1983

Literature
Frank O'Hara, *The Collected Poems of Frank O'Hara*, New York: Alfred A. Knopf, 1971, cover, illustrated
Frank O'Hara, *The Selected Poems of Frank O'Hara*, New York: Alfred A. Knopf, 1974, cover, illustrated

PROPERTY FROM THE LARRY RIVERS FOUNDATION, NEW YORK

110
LARRY RIVERS (1923-2002)
Don't Fall, 1966

oil, wood, plastic and aluminum assemblage with electric light

36 1/4 x 23 3/4 x 5 3/4 in.
92.1 x 59.7 x 14.6 cm.

$6,000 - 8,000

Provenance
Acquired directly from the artist by the present owner

Exhibited
Paris, Michel Vidal, *Larry Rivers: Vernissage*, 2014

PROPERTY FROM THE LARRY RIVERS FOUNDATION, NEW YORK

111
LARRY RIVERS (1923-2002)
Fashion for Males, 1988-99

signed and dated 'Larry Rivers '88-'99' (lower right)
oil, pastel, charcoal, graphite and colored pencil on sculpted foamcore and panel

29 1/8 x 25 x 3 in.
74 x 63.5 x 7.6 cm.

$5,000 - 7,000

Provenance
Acquired directly from the artist by the present owner

PROPERTY FROM THE LARRY RIVERS FOUNDATION, NEW YORK

112
LARRY RIVERS (1923-2002)
The Kiss, 1996

signed and dated 'Larry Rivers '96' (lower right)
oil and charcoal on canvas laid on panel

24 1/8 x 22 7/8 in.
61.3 x 58.1 cm.

$7,000 - 10,000

Provenance
Acquired directly from the artist by the present owner

113 W
JANE HAMMOND (B. 1950)
Part Time in the Library, 2000

signed, titled and dated 'Jane Hammond "Part Time in the Library" 2000' (on the reverse)
oil on canvas

74 x 98 in.
188 x 248.9 cm.

$4,000 - 6,000

Provenance
Greg Kucera Gallery, Seattle
Acquired directly from the above by the present owner

Exhibited
Seattle, Greg Kucera Gallery, *Jane Hammond: Paintings on Canvas and Works on Paper*, 2 November-2 December 2000

Literature
Regina Hackett, "Painter Jane Hammond Creates and Breaks Her Own Rules", *Seattle Post-Intelligencer*, 10 November 2000
Mark Silverberg, "New (sur)realisms: the recombinant arts of Jane Hammond and John Ashbery," *Word & Image*, vol. 36, n. 2, 18 July 2020, pp. 187-201

114
PAUL MCCARTHY (B. 1945)
Untitled, 1991

signed and dated '1991 Paul McCarthy' (on the reverse)
marker on paper

19 x 24 in.
48.3 x 61 cm.

$4,000 - 6,000

Provenance
NYEHAUS, New York

115 W
LOIS LANE (B. 1948)
Untitled, 1974

signed and dated 'Lane 74' (on the reverse)
oil on canvas

75 1/2 x 60 in.
190.5 x 152.4 cm.

$3,000 - 5,000

Provenance
Willard Gallery, New York
Private Collection, Colorado
Acquired by descent from the above by the present owner

Exhibited
New York, Willard Gallery, *Lois Lane*,
13-27 October 1977

116
LILIANA PORTER (B. 1941)
Untitled with Mop, 2012-13

signed and dated 'Liliana Porter, 13' (lower right);
titled '"Untitled with mop"' (lower left)
plastic figurine and acrylic on paper

13 1/4 x 11 in.
33.7 x 27.9 cm.

$3,000 - 5,000

Provenance
Hosfelt Gallery, San Francisco
Acquired directly from the above by the present owner

Detail

"Holland uses his art, not as a guideline for personal discovery, but as a language reaching out into the world and speaking there for him."

-Joanna Magloff (ArtForum, November 1963, Vol. 2, No. 5, p. 40)

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

117 W
TOM HOLLAND (B. 1936)
Group of Two Works, 1978

Kalick, 1973
signed, titled and dated 'Tom Holland 1973 "Kalick"' (on the reverse)
epoxy and riveted fiberglass collage on fiberglass
103 x 63 in.
261.6 x 160 cm.

Lowell, 1978
signed 'Holland' (lower right); titled, numbered and dated 'Lowell 47/80 1978' (lower center)
printed paper collage
22 x 18 in.
55.9 x 45.7 cm.
This work is number forty-seven from an edition of eighty.

$3,000 - 4,000

Lowell, 1978

Okulick "addresses not only our eyes but the space in which we exist."

-Christopher Knight (ArtForum, Summer 1980, Vol. 18, No. 10, p. 93)

PROPERTY FROM A DISTINGUISHED WEST COAST COLLECTION

118 W
JOHN OKULICK (B. 1947)
Metallic Skyline, 1984

signed, titled and dated
'John Okulick 1984 "Metallic Skyline"' (on the reverse)
acrylic on wood

71 x 36 x 9 in.
180.3 x 91.4 x 22.9 cm.

$2,000 - 3,000

Provenance
John Berggruen Gallery, San Francisco
Acquired directly from the above by the present owner

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Prints & Multiples

Los Angeles | October 1, 2024

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ANDY WARHOL (1928-1987)
One plate, from Camouflage
(Feldman & Schellmann II.411), 1987
Screenprint in colors
$40,000 - 60,000

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ALEXANDER CALDER (1898-1976)
Hummingbird Tail
incised with the artist's monogram (on the base)
sheet metal, brass, wire and paint
6 1/4 x 7 x 4 1/4 in (15.9 x 17.8 x 10.8 cm)
$300,000 - 500,000

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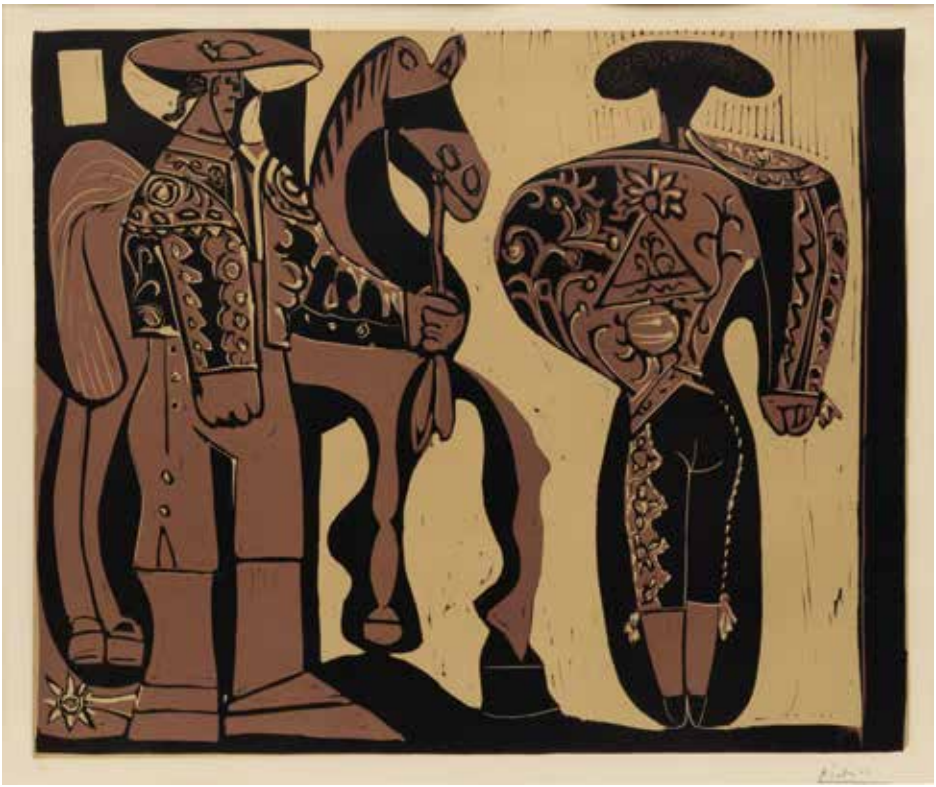

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PABLO PICASSO (1881-1973)

Picador et torero (Bloch 906; Baer 1231), 1959

Linocut in colors on Arches paper

Signed in pencil and numbered 18/50

20 3/4 x 25 1/4in (52.7 x 64.1cm)

$25,000 - 35,000

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We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

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You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer's hammer, the highest bidder shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer's obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer's name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams' preferred payment method is by wire transfer. For final purchases exceeding US $25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US $25,000, payment may also be made in or by the following methods:
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(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

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13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www.bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight- forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
- (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
- (ii) The arbitration shall be conducted in New York, New York; and
- (iii) Discovery and the procedure for the arbitration shall be as follows:
  A. All arbitration proceedings shall be confidential;
  B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
  C. Discovery, if any, shall be limited as follows:
  (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
  D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
  E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online
We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/50/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/500/800s

$5,000-10,000….....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/5,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200.....by $10s

$200-500.....by $20/40/60/80s

$500-1,000.....by $50s

$1,000-2,000.....by $100s

$2,000-5,000.....by $200/400/600/800s

$5,000-10,000.....by $500s

$10,000-20,000.....by $1,000s

$20,000-50,000.....by $2,000/4,000/6,000/8,000s

$50,000-100,000.....by $5,000s

$100,000-200,000.....by $10,000s

above $200,000.....at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter
Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium
A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax
Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

NEW YORK Sales and LOS ANGELES Sales

• If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

• For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US).

BOSTON Sales and MARLBOROUGH Sales

• If you are sending a third party to collect, please complete the authorized release form, available online at https://form.jotform.com/201558172004143, prior to your scheduled pickup or we will be unable to release your property.

• For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please use the online scheduler, available at https://skinner.appointlet.com/, or please contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

Offsite storage at Door to Door is not available for BOSTON Sales or MARLBOROUGH Sales.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

  Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

  Purchases will be available for collection on *Wednesdays* from Door To Door.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  50 Tannery Rd
  Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door to Door Services
  6280 Peachtree St
  Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage..... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage..... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and-conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Oversized (W) Lots – Collection and Storage

Please note that all lots marked with a **W** in the catalogue are oversized and subject to additional storage and shipping methods. All additional lots purchased with **W** lots are considered group lots and will be subject to the same terms as **W** lots.

We encourage you to collect **W** lots from Bonhams by Wednesday, 2 October to avoid accruing additional storage fees. If failed to collect by the above date, **W** lots and additional purchases may be transferred to offsite storage at Door to Door on Thursday, 3 October at the purchaser's risk and expense. Please note, for sold lots removed to Door to Door there will be transfer and full value protection charges but no daily storage charges due for lots collected within 5 business days of the transfer.
The per-lot charges levied by Door to Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $85
Daily storage..... $10
Insurance (on Hammer + Premium + tax) 0.9%

SMALL OBJECTS
Transfer $42.50
Daily storage..... $5
Insurance (on Hammer + Premium + tax) 0.9%

All purchases will be available for collection on Friday, 4 October from Door to Door. Collections appointments must be booked 24 hours in advance with Door to Door (subject to full payment of all outstanding amounts due to Bonhams and Door to Door).

For more information regarding storage, shipping, or collection from Door to Door please contact Door To Door directly at:
+1 908 707 0077 or auctions@dtdusa.com

Address:
Door To Door Services
6280 Peachtree St.
Los Angeles, CA 90040

All amounts due to Bonhams and all charges due to Door to Door must be paid by the time of collection of the property. Payment may be made by cash, check, or credit card.

Oversized lots

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Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful
I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
7601 W. Sunset Blvd
Los Angeles, California 90046
Tel +1 (323) 850 7500
bids.us@bonhams.com

Sale title: Post War & Contemporary Art X Made in California	Sale date: September 25, 2024
Sale no. 29508	Sale venue: Los Angeles

General Bid Increments:
$10 - 200 .....by 10s
$200 - 500 .....by 20 / 50 / 80s
$500 - 1,000 .....by 50s
$1,000 - 2,000 .....by 100s
$2,000 - 5,000 .....by 200 / 500 / 800s
$5,000 - 10,000 .....by 500s
$10,000 - 20,000 .....by 1,000s
$20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
$50,000 - 100,000 .....by 5,000s
$100,000 - 200,000 .....by 10,000s
above $200,000 .....at the auctioneer's discretion
The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) _____
By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ | I am registering to bid as a trade client ☐

Resale: please enter your resale license number here
_____ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):
Address: _____ Country: _____
City: _____ Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:	Date:

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